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PARIS

MONEY TABLE (comp. p. xii).

Approximate Equivalents.

French Money.		American Money.		English Money.			German Money.	
Francs.	*Centimes.*	*Dollars.*	*Cents.*	*Pounds.*	*Shillings*	*Pence.*	*Marks.*	*Pfennigs.*
—	5 (= 1 sou)	—	1	—	—	1/2	—	4
—	25 (= 5 sous)	—	5	—	—	2 1/2	—	20
—	50 (= 10 „)	—	10	—	—	4 3/4	—	40
—	75 (= 15 „)	—	15	—	—	7 1/4	—	60
1	— (= 20 „)	—	20	—	—	9 3/4	—	80
2	— ——	—	40	—	1	7 1/4	1	60
3	— ——	—	60	—	2	4 3/4	2	40
4	— ——	—	80	—	3	2 1/2	3	20
5	— ——	1	—	—	4	—	4	—
6	— ——	1	20	—	4	9 3/4	4	80
7	— ——	1	40	—	5	7 1/4	5	60
8	— ——	1	60	—	6	4 3/4	6	40
9	— ——	1	80	—	7	2 1/2	7	20
10	— ——	2	—	—	8	—	8	—
11	— ——	2	20	—	8	9 3/4	8	80
12	— ——	2	40	—	9	7 1/4	9	60
13	— ——	2	60	—	10	4 3/4	10	40
14	— ——	2	80	—	11	2 1/2	11	20
15	— ——	3	—	—	12	—	12	—
16	— ——	3	20	—	12	9 3/4	12	80
17	— ——	3	40	—	13	7 1/4	13	60
18	— ——	3	60	—	14	4 3/4	14	40
19	— ——	3	80	—	15	2 1/2	15	20
20	— ——	4	—	—	16	—	16	—
25	— ——	5	—	1	—	—	20	—
100	— ——	20	—	4	—	—	80	—

PARIS

AND

ENVIRONS

WITH

ROUTES FROM LONDON TO PARIS

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER

WITH 12 MAPS AND 33 PLANS

ELEVENTH REVISED EDITION

LEIPSIC: KARL BAEDEKER, PUBLISHER
LONDON: DULAU AND CO., 37 SOHO SQUARE W.
1894

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all!'

PREFACE.

The chief object of the Handbook for Paris, which is now issued for the eleventh time, and corresponds with the eleventh French edition, is to render the traveller as nearly as possible independent of the services of guides, commissionnaires, and innkeepers, and to enable him to employ his time and his money to the best advantage.

Objects of general interest, described by the Editor from his personal observation, are those with which the Handbook principally deals. A detailed account of all the specialties of Paris would of course far exceed the limits of a work of this character.

The Maps and Plans, upon which the utmost care has been bestowed, will, it is hoped, be found serviceable. Those which relate to Paris itself (one clue-map, one large plan, five special plans of the most important quarters of the city, and one omnibus-plan) have been collected in a separate cover at the end of the volume, and may if desired be severed from the Handbook altogether. The subdivision of the Plan of the city into three sections distinguished by different colours will be found materially to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

There is probably no city in the world which ever underwent such gigantic transformations in its external appearance as the French metropolis during the reign of Napoleon III., and few cities have ever experienced so appalling a series of disasters as those which befel Paris in 1870-71. Many squalid purlieus, teeming with poverty and vice, were swept away under the imperial régime, to make room for spacious squares, noble avenues, and palatial edifices. The magnificent metamorphosis of Paris 'from brick to marble' was nearly complete when the gay, splendour-loving, pleasure-seeking city was overtaken by the signal calamities occasioned by the Franco-Prussian war and the Communist rebellion. During that period the city sustained many irreparable losses, but since the restoration of peace it has in most respects resumed its former appearance, the

government having done its utmost to restore everything as far as possible to its former condition.

A short account of the routes from London to Paris, and of the principal towns of Northern France, with their magnificent Gothic churches, will be acceptable to most travellers.

In the Handbook are enumerated both the first-class hotels and those of humbler pretension. The latter may often be selected by the 'voyageur en garçon' with little sacrifice of real comfort, and considerable saving of expenditure. Those which the Editor, either from his own experience, or from an examination of the numerous hotel-bills sent him by travellers of different nationalities, believes to be most worthy of commendation are denoted by asterisks. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment experienced by the traveller often depends on circumstances which can neither be foreseen nor controlled.

The Editor begs to tender his grateful acknowledgments to travellers who have sent him information for the benefit of the Handbook, and hopes that they will continue to favour him with such communications, especially when the result of their own experience.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that the commendations in the Handbook cannot be secured by purchase, and that advertisements of every form are strictly excluded.

CONTENTS.

Introduction.

	Page
I. Language. Money. Expenses. Season. Passports. Custom House	xii
II. Railways	xiii
III. Outline of History	xiv
IV. General Remarks on Paris	xxiii
V. Weights and Measures	xxv
VI. Remarks on Northern France	xxvi
Remarks on French Art	xxix

Preliminary Information.

1. Arrival in Paris	1
2. Hotels	2
3. Restaurants	8
4. Cafés and Confectioners	17
5. Cabs	19
6. Omnibuses and Tramways. River Steamboats	20
7. Railway Stations. Chemin de Fer de Ceinture	22
8. Post and Telegraph Offices	24
9. Theatres, Circuses, Panoramas, etc.	27
10. Concerts, Balls, Sport, and Clubs	32
11. Shops and Bazaars	35
12. Booksellers. Reading Rooms. Libraries. Newspapers	40
13. Baths, Physicians, Maisons de Santé	42
14. Divine Service	44
15. Embassies. Ministerial Offices. Banks	46
16. Topography. Preliminary Drive	47
17. Distribution of Time. Diary	52

Sights of Paris.

Right Bank of the Seine.

Route		
1.	The Palais-Royal, Rue de Rivoli, Bastille, and Boulevards	57
	I. The Palais-Royal, and thence to the Hôtel de Ville. — St. Germain-l'Auxerrois. Tour St. Jacques. Place du Châtelet. St. Merri	57
	II. From the Hôtel de Ville to the Bastille. — St. Gervais. St. Paul-St. Louis. Colonne de Juillet	67

Route Page

III. The Boulevards from the Bastille to the Madeleine. — Place de la République. Porte St. Martin. Porte St. Denis. The Opéra 71
IV. From the Madeleine to the Palais-Royal by the Place de la Concorde. — Colonne Vendôme. St. Roch 81

2. Palace and Galleries of the Louvre. The Tuileries . . . 85
I. The Palace of the Louvre 85
II. The Galleries of the Louvre 88
Ancient Sculptures 89
Egyptian Museum 98
Asiatic Museum 99
Mediæval and Renaissance Sculptures 101
Modern Sculptures 104
Musée de Chalcographie 106
Picture Gallery 107
Galerie d'Apollon 133
Salle des Bijoux 135
Collection La Caze 136
Ancient Bronzes 138
Collection of Drawings 138
Smaller Mediæval, Renaissance, and Modern Objects 139
Antique Pottery 142
Musée de la Marine 144
Musée Ethnographique 145
Musée Chinois 145
Salle des Boîtes 146
III. The Tuileries 146
Arc de Triomphe du Carrousel. Jardin des Tuileries 146

3. Champs-Elysées and Bois de Boulogne 152
I. From the Place de la Concorde to the Place de l'Etoile. 150
II. From the Place de l'Etoile to the Bois de Boulogne. — Hippodrome de Longchamp. Jardin d'Acclimatation . . 155

4. The Trocadéro. Passy and Auteuil (Bois de Boulogne) . 159
I. From the Place de la Concorde to the Trocadéro. Musée Guimet. Musées du Trocadéro 159
II. Passy and Auteuil (Bois de Boulogne) 166

5. Halles Centrales, Conservatoire des Arts et Métiers, and Père-Lachaise 168
I. From the Palais-Royal to the Halles Centrales. — St. Eustache 168
II. From the Halles Centrales to the Conservatoire des Arts et Métiers and the Place de la République 170
III. From the Place de la République to Père-Lachaise . . 174

6. Neighbourhood of the Exchange and Quartiers de la Chaussée d'Antin and de l'Europe. 184
I. From the Palais-Royal to the Bourse. — Bibliothèque Nationale 185
II. From the Bourse to Notre-Dame-de-Lorette, La Trinité, and the Gare St. Lazare 192
III. From the Gare St. Lazare to St. Augustin and the Parc Monceaux. — Les Batignolles 195

7. La Villette and Montmartre 197
I. From the Boulevards to La Villette. — St. Laurent. Gare de l'Est. Gare du Nord. Buttes-Chaumont. Market and Abattoirs at La Villette 198

Route Page

II. Montmartre. — St. Vincent-de-Paul. Butte Montmartre. Cemetery of Montmartre 201

8. The Quartier du Temple and Quartier du Marais . . . 207
Archives & Imprimerie Nationales. Musée Carnavalet. Place des Vosges 207

The Cité and the Left Bank of the Seine.

9. The Cité and the Quartier de la Sorbonne 213
I. Palais de Justice and Sainte-Chapelle. Notre Dame — Tribunal de Commerce. Pont-Neuf. Hôtel-Dieu. . . . 214
II. From the Cité to the Musée de Cluny. — Fontaine St. Michel. St. Séverin. Ecole de Médecine 222
III. From the Musée de Cluny to the Panthéon. — Sorbonne. Collège de France. Bibliothèque Ste. Geneviève. St. Etienne-du-Mont 232

10. Quarters of St. Germain and the Luxembourg 238
I. Institut. Hôtel des Monnaies. Ecole des Beaux-Arts . . 238
II. From the Ecole des Beaux-Arts to the Luxembourg. — St. Germain-des-Prés. St. Sulpice 245
III. Palace, Gallery, and Garden of the Luxembourg . . . 248

11. The Jardin des Plantes and the Gobelins 254
I. From the Louvre to the Jardin des Plantes 254
II. Jardin des Plantes 255
III. From the Jardin des Plantes to the Gobelins 259

12. The Invalides and the Champ-de-Mars 262
I. From the Tuileries to the Invalides. — Chambre des Députés. Ste. Clotilde 270
II. Hôtel des Invalides. — Musée d'Artillerie. Eglise des Invalides. Tomb of Napoleon 274
III. Champ-de-Mars. — Eiffel Tower. Fontaine du Progrès. Dôme Central. Exhibition Palaces. Ecole Militaire . . 272

13. The Southern Suburbs 275
I. From the Luxembourg to the Observatoire and the Cemetry of Montparnasse 275
II. From the Carrefour of the Observatoire to the Parc Montsouris 279

Environs of Paris.

14. St. Cloud, Sèvres, and Meudon 282
I. From Paris to St. Cloud 282
II. From Paris to Sèvres 286
III. From Paris to Meudon 288

15. Vincennes 290
I. From Paris to Vincennes direct 290
II. From Paris to Vincennes viâ Charenton 290
III. Vincennes 292

16. Versailles 296
I. From Paris to Versailles 296
II. Versailles 297

17. St. Germain-en-Laye 313
I. From Paris to St. Germain by Railway 316
II. From Paris to St. Germain by steam-tramway 318
III. St. Germain-en-Laye 320

Route Page
18. St. Denis, Enghien, and Montmorency 323
I. From Paris to St. Denis 323
II. From St. Denis to Enghien and Montmorency 328
III. From Enghien to Paris viâ Argenteuil. 331
19. The Valley of the Oise 332
I. From Paris to Pontoise 332
a. Viâ St. Denis or Argenteuil and Ermont 332
b. Viâ Argenteuil and Conflans-Ste. Honorine . . . 332
c. Viâ Maisons-Laffitte and Achères 333
II. From Pontoise to Beaumont. 334
III. From Beaumont to Paris 336
a. Viâ Montsoult. — From Montsoult to Luzarches . 336
b. Viâ Valmondois and Ermont. — Abbaye du Val 337
20. Sceaux and the Valleys of the Bièvre and the Yvette . . 338
I. From Paris to Sceaux 338
II. From Sceaux to the Valley of the Bièvre. — From Massy-Palaiseau to Valenton and to Juvisy 340, 341
III. From the Valley of the Bièvre to the Valley of the Yvette 342
21. From Paris to Fontainebleau 344
22. Chantilly and its Environs. 352
I. From Paris to Chantilly 352
II. From Chantilly to Paris viâ Creil and Beaumont . . . 354
III. From Chantilly to Paris viâ Senlis and Crépy-en-Valois 355

Routes from London to Paris.

23. By Folkestone, Boulogne, and Amiens 357
24. By Dover, Calais, and Amiens 363
25. By Newhaven, Dieppe, and Rouen 364
26. By Southampton, Havre, and Rouen. 372
List of Artists 376
Index 384

List of Maps and Plans.

A. Maps.

1. Railway Map of France, at the end of the book.
2. Bois de Boulogne, p. 155.
3. Immediate Environs of Paris, p. 282.
4. Asnières and Mont Valérien, p. 284.
5. St. Cloud and Sèvres, p. 286.
6. Forest of Meudon, p. 289.
7. Vincennes and its Environs, p. 292.
8. Environs of St. Germain-en-Laye, p. 322.
9. St. Denis and Pontoise, p. 324.
10. Remoter Environs of Paris, p. 332.
11. Forest of Fontainebleau, p. 350.
12. Forest of Chantilly, p. 352.

B. Plans.

1. Key-Plan of Paris.
2. Plan of Paris in three sections.
3. Special Plan of Arc de l'Etoile and Champ-de-Mars District.
4. „ „ „ Champs-Elysées, W. Boulevards, and Louvre.
5. „ „ „ E. Boulevards.
6. „ „ „ Hôtel des Invalides and Palais du Luxembourg District.
7. „ „ „ Cité, Place de la Bastille, and Jardin des Plantes.

In the Cover after the Index.

8. Omnibus and Tramway Plan of Paris.
9. Historical Plan of the Louvre and Tuileries, p. 88.
10, 11, 12. Galleries of the Louvre, between pp. 88, 89.
13. Conservatoire des Arts et Métiers, p. 170.
14. Père-Lachaise, p. 174.
15. Bibliothèque Nationale, p. 186.
16. Cemetery of Montmartre, p. 204.
17. Palais de Justice, p. 214.
18. Musée de Cluny, p. 225.
19. Ecole des Beaux-Arts, p. 242.
20. Jardin des Plantes, p. 255.
21. Musée d'Artillerie, p. 267.
22. Town and Park of Versailles, p. 296.
23, 24. Musée de Versailles, ground, first, and second floors, pp. 302, 303.
25. St. Germain-en-Laye, p. 320.
26. Fontainebleau, p. 360.
27. Park of Chantilly, p. 352.
28. Boulogne, p. 356.
29. Amiens, p. 360.
30. Calais, p. 363.
31. Dieppe, p. 364.
32. Rouen, p. 366.
33. Le Havre, p. 372.

Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south, etc.; E. = east, etc.; W. = west, etc.; R. = room; B. = breakfast; D. = dinner; A. = attendance; L. = light. The letter *d* after a name, with a date, indicates the year of the person's death.

Asterisks

are used as marks of commendation.

INTRODUCTION.

I. Language. Money. Expenses. Season. Passports. Custom House.

Language. For those who wish to derive instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', and English shops; but the visitor who is dependent upon these is necessarily deprived of many opportunities of becoming acquainted with the most interesting characteristics of the place.

Money. The decimal Monetary System of France is extremely convenient in keeping accounts. The Banque de France issues *Banknotes* of 5000, 1000, 500, 200, 100, and 50 francs, and these are the only banknotes current in France. The French *Gold* coins are of the value of 100, 50, 20, 10, and 5 francs; *Silver* coins of 5, 2, 1, $^1/_2$, and $^1/_5$ franc; *Bronze* of 10, 5, 2, and 1 centime (100 centimes = 1 franc). '*Sou*' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes called 'une pièce de cent sous', 2 fr. = 40 sous, 1 fr. = 20 sous, $^1/_2$ fr. = 10 sous. Italian, Belgian, Swiss, and Greek gold and silver coins are also received at their full value, and the new Austrian gold pieces of 4 and 8 florins are worth exactly 10 and 20 fr. respectively. The only foreign copper coins current in France are those of Italy, and occasionally the English penny and halfpenny, which nearly correspond to the 10 and 5 centime piece respectively.

English banknotes, gold, and even silver are generally received a the full value, except at the shops of the money-changers, where a trifling deduction is made. The table at the beginning of the book shows the comparative value of the French, English, American, and German currencies, when at par. The currency of Belgium, Switzerland, Italy, and Greece is the same as that of France.

The traveller should always be provided with small change *(petite monnaie)*, as otherwise he may be put to inconvenience in giving gratuities, purchasing catalogues, etc.

Expenses. The cost of a visit to Paris depends of course on the tastes and habits of the traveller. If he selects a hotel of a high class, dines at the table d'hôte, or perhaps the 'Dîner de Paris', partakes of wine of good though not extravagant quality, visits the theatres, drives in the parks and environs, and finally indulges in suppers *à la carte*, he must be prepared to spend 30-40 fr. a day

or upwards. Those, however, who visit Paris for the sake of its monuments, its galleries, its collections, and not for its pleasures, will have little difficulty, with the aid of the information in the Handbook, in limiting their expenditure to 15-20 fr. a day. It need hardly be observed, that, in a city where luxury is raised to a science, and where temptations to extravagance meet one at every step, each traveller must be his own mentor.

Season. Spring and autumn are the best seasons for a visit to Paris, the former perhaps deserving the preference as having fewer rainy days. The long days of summer are in some respects admirably adapted for sight-seeing; but the heat is often excessive, and the absence of a large proportion of the ordinary residents deprives the city of one of its most characteristic features. The winter is not generally severe, but the short days are inconvenient for sight-seers.

Passports. These documents are now dispensed with in France, but they are often useful in proving the traveller's identity, procuring admission to museums on days when they are not open to the public, etc., and they must be shown in order to obtain delivery of registered letters. The *visa* of a French ambassador or consul is unnecessary. Application for passports may be made to W. J. Adams, 59 Fleet Street; Lee and Carter, 440 W. Strand; Dorrell & Son, 15 Charing Cross; Webster & Larkin, 60 Piccadilly; or E. Stanford, 26 Cockspur Street, Charing Cross.

Custom House. In order to prevent the risk of unpleasant detention at the 'douane' or custom-house, travellers are strongly recommended to avoid carrying with them any articles that are not absolutely necessary. Cigars and tobacco are chiefly sought for by the custom-house officers. The duty on the former amounts to about 16*s*., on the latter to 7-11*s*. per lb. Articles liable to duty should always be 'declared'. Books and newspapers occasionally give rise to suspicion and may in certain cases be confiscated.

II. Railways.

The network of railways by which France is now overspread consists of lines of an aggregate length of 24,000 M. The fares per English mile are approximately: 1st cl. 18 c., 2nd cl. 12 c., 3rd cl. 8 c., to which a tax of ten per cent on each ticket costing more than 10 fr. is added. The mail trains (*'trains rapides'*) generally convey first-class passengers only, and the express trains (*'trains express'*), first-class and second-class only. The carriages are inferior to those in most other parts of Europe. The trains are not always provided with smoking carriages, but in the others smoking is allowed unless any one of the passengers objects.

Before starting, travellers are generally cooped up in the close and dusty waiting-rooms, and are not admitted to the platform until the train is ready to receive them; nor is any one admitted to the

station to take leave of friends without special permission. Tickets for intermediate stations are usually collected at the 'sortie'; those for termini, before the station is entered. Travellers within France are allowed 30 kilogrammes (66 Engl. lbs.) of luggage free of charge; those who are bound for foreign countries are allowed 25 kilogr. only (55 lbs.); 10 c. is charged for booking. At most of the railway-stations there is a *consigne*, or left-luggage office, where a charge of 10 c. per day is made for one or two packages, and 5 c. per day for each additional article. Where there is no *consigne*, the employés will generally take care of luggage for a trifling fee. The railway-porters *(facteurs)* are not entitled to remuneration, but it is usual to give a few sous for their services.

Return-tickets *(Billets d'aller et retour)* are issued by all the railway-companies at a reduction of 15-25 per cent; those issued on Sat. and on the eves of great festivals are available for three days. The custom of raising the fares on the suburban railways on Sundays and holidays has fallen almost entirely into desuetude.

The most trustworthy information as to the departure of trains is contained in the *Indicateur des Chemins de Fer*, published weekly, and sold at all the stations (75 c.). There are also separate and less bulky time-tables for the different lines *('Livrets Chaix')*: du Nord, de l'Est, de l'Ouest, etc. (40 c.).

Railway time is always that of Paris, which differs considerably from that of the adjacent countries. Thus the Belgian (Greenwich or West Europe) railway time is 4 min., behind and the 'Mid Europe' (for Germany, Switzerland, and Italy) 56 min. in advance of French railway time.

III. Outline of History.

At the time of the conquest of Gaul by Julius Cæsar, the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief town was *Lutetia*, situated on the present island of *La Cité* (comp. p. 213).

The first event in the town's history worthy of mention was the introduction of Christianity by St. Denis, who, according to tradition, suffered martyrdom on Montmartre about the year 250. — Constantius Chlorus is said to have founded the Palais des Thermes (p. 231) between 292 and 306. — Julian resided at Lutetia in 360. The name of the town was then changed to Parisii, and the political franchise bestowed upon it. — In the vicinity of Paris, Gratian was defeated and slain by Maximus in 383.

Merovingians. Clovis, son of Childeric, king of Tournay, finally expelled the Romans about the year 496, embraced Christianity, and became the founder of the *Merovingian Dynasty*, which was so named from *Meroveus*, father of Clovis. Clovis erected a church to St. Peter and St. Paul, which he subsequently dedicated

to Ste. Geneviève, who died in his reign. Few of the monarchs of this or the subsequent dynasty resided at Paris.

Carlovingians. Pepin *(Le Bref)*, who became king of France in 752, was the founder of the second or *Carlovingian Dynasty*.

Charlemagne, 768.

Louis I. *(Le Débonnaire)*, 814.

Charles II. *(Le Chauve)*, 840. Paris sacked by the Normans, 857. — The subsequent monarchs neglected the city, and, when it was again attacked by the Normans in 885, left it to its own resources. The dynasty was deposed in consequence, and the crown given to Count Odo, or *Eudes*, who had been instrumental in repelling the Normans, and who was the ancestor of the Capetian family.

Capetians. Hugh Capet, grand-nephew of Eudes, was the founder of the third or *Capetian Dynasty* (987). The city now increased rapidly, and a palace on the site of the present Palais de Justice was begun.

Robert II. *(Le Pieux)*, 996.

Henri I., 1031.

Philip I., 1060. *William, Duke of Normandy*, conquers England, 1066. First Crusade under *Godfrey de Bouillon*, 1096.

Louis VI. *(Le Gros)*, 1108, founded a palace on the site of the Louvre. *Suger*, abbot of St. Denis, the king's minister.

Louis VII. *(Le Jeune)*, 1137. His divorced wife, Eleanor of Guienne and Poitou, married Henry Plantagenet, afterwards Henry II. of England. Foundation-stone of Notre-Dame laid by Pope Alexander III. in 1163.

Philip II. *(Auguste)*, 1180, extended the city considerably, and surrounded it with a wall and turrets. Undertakes the third Crusade, in company with *Richard Coeur de Lion*, 1189. On his return he attacks the English possessions in France, occupies Normandy, Maine, and Poitou, and defeats the English, Flemish, and German troops at *Bouvines* in 1214.

Louis VIII. *(Le Lion)*, 1223.

Louis IX. *(St. Louis)*, 1226. Crusades to Egypt and Tunis. Paris obtains various municipal privileges. The *University of the Sorbonne* founded by Robert Sorbon, the king's chaplain, 1250.

Philip III. *(Le Hardi)*, 1270.

Philip IV. *(Le Bel)*, 1285, founded the *Parlement*, or court of justice, and convoked the *Etats-Généraux* for the first time. He caused the papal residence to be transferred to Avignon, and in 1307 abolished the order of Knights Templar.

Louis X. *(Le Hutin)*, 1314.

Philip V. *(Le Long)*, 1316.

Charles IV. *(Le Bel)*, 1322, died without issue.

House of Valois. Philip VI., 1328. War with England, 1339 ('Guerre de Cent Ans' 1339-1453). Battle of *Crécy*, 1346.

JOHN *(Le Bon)*, 1350; defeated and taken prisoner by the English at *Poitiers*, 1356. Peace of *Brétigny*, 1360.

CHARLES V. *(Le Sage)*, 1364, founder of the Royal Library, the Bastille, and the Palais des Tournelles. The city extended and re-fortified. The English expelled by *Bertrand du Guesclin*.

CHARLES VI., 1380; became insane twelve years afterwards. Defeat of the Flemings under Artevelde at *Rosbeck*, 1382. War of the Armagnacs. The French under the *Constable d'Albret* defeated by Henry V. of England at *Agincourt* or *Azincourt*, 1415. Paris occupied by the English, 1421.

CHARLES VII., 1422. The siege of Orleans raised by *Joan of Arc*, 1429. Coronation at Rheims. Joan burned at Rouen as a witch, 1431. The English expelled. At Paris 50,000 persons die of the plague (1437-8), which is followed by a famine.

LOUIS XI., 1461. Introduction of printing, and establishment of post-office.

CHARLES VIII., 1483; conquers Naples, 1495. Battle of *St. Jacques* near Bâle against the Swiss, 1444.

LOUIS XII., *'Le père du peuple'*, 1498, first king of the younger branch of the House of Valois, conqueror of Milan and (in alliance with the Spaniards) of Naples. Having quarrelled with his Spanish allies, he was defeated by them on the *Garigliano* in 1503, on which occasion *Bayard* was present. The League of Cambrai is formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians defeated at *Agnadello*, 1509; but they succeed in destroying the League, and in forming the Ligue Sainte for the purpose of expelling the French from Italy. They defeat the French at *Ravenna*, 1512.

FRANCIS I., 1515, defeats the Swiss at *Marignano*, and recovers the Duchy of Milan. Four wars with Charles V. for the possession of Burgundy and Milan. Francis defeated and taken prisoner at *Pavia*, 1525. The city was more considerably altered and improved in this than in any of the preceding reigns. Many new edifices were erected, churches repaired, and the fortifications extended. Palace of the Louvre and Hôtel de Ville begun.

HENRI II., 1547, husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 67). Metz, Toul, and Verdun annexed to France, 1556. Final expulsion of the English.

FRANCIS II., 1559, husband of *Mary Stuart* of Scotland.

CHARLES IX., brother of Francis II., 1560. Regency of *Catherine de Médicis*, the king's mother. Beginning of the *Religious Wars*. Louis de Condé, Antoine de Navarre, and Admiral Coligny, leaders of the Huguenots; François de Guise and Charles de Lorraine command the Roman Catholic army. The Tuileries erected. *Massacre of St. Bartholomew*, 24th August, 1572.

HENRI III., 1574, brother of his two predecessors; flies from Paris, where a rebellion had broken out, by the advice of his

mother, Catherine de Médicis (d. 1588); assassinated at St. Cloud by Jacques Clément, a Dominican friar.

House of Bourbon. Henri IV., 1589, first monarch of the *House of Bourbon*, defeats the Roman Catholic League at *Arques* in 1589, and at *Ivry* in 1590, becomes a Roman Catholic in 1593, captures Paris in 1594. *Sully* his minister. Religious toleration granted by the Edict of Nantes. Henry, divorced from Margaret of Valois in 1599, marries Marie de Médicis the following year; assassinated by Ravaillac in 1610. The metropolis greatly embellished during this reign. The Pont-Neuf completed, additions made to the Louvre and Tuileries.

Louis XIII., 1610; his mother Marie de Médicis, regent; she is banished to Cologne, where she dies in 1642. *Richelieu*, his minister (d. 1642). English fleet defeated at *Ré*, 1627; *La Rochelle* taken from the Huguenots. France takes part in the Thirty Years' War against Austria. The Palais-Cardinal (now 'Royal') begun by Richelieu, and the Luxembourg by Marie de Médicis. New bridges, quays, and streets constructed. Jardin des Plantes laid out.

Louis XIV., 1643, under the regency of his mother, *Anne of Austria*. Ministers: Mazarin (d. 1661), Louvois (d. 1691), and Colbert (d. 1683). Generals: Turenne (d. 1675), Condé (d. 1686), Luxembourg (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé (Duc d'Enghien) defeats the Spaniards at *Rocroy* in 1643, and at *Lens* in Holland in 1645. Turenne defeats the Bavarians at *Freiburg* and at *Nördlingen*, 1644. Submission of the Fronde. Peace of the Pyrenees, with Spain, 1659.

Death of Mazarin, 1661. The king governs alone.

Louis marries *Maria Theresa*, 1660. After the death of his father-in-law, Louis lays claim to the Low Countries. Turenne conquers Hainault and part of Flanders, 1667. Condé occupies the *Franche Comté*. Peace of Aix-la-Chapelle, in consequence of the Triple Alliance, 1668.

War with Holland, Passage of the Rhine, 1672. Occupation of the provinces of Utrecht and Guelderland. Victories of Turenne over the Imperial army at *Sinzheim*, *Ensisheim*, *Mülhausen* (1674), and *Türkheim* (1675). Death of Turenne at Sassbach, 1675.

Admiral Duquesne defeats the Dutch fleet near *Syracuse*, 1676. Marshal Luxembourg defeats William of Orange at *Montcassel*, 1677. Peace of *Nymwegen*, 1678. Strassburg occupied, 1681. Occupation of Luxembourg. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate, 1688. Marshal Luxembourg defeats the Imperial troops at *Fleurus* (1690) and *Steenkerke* (1692), and William of Orange at *Neerwinden*, 1693. The French fleet under Admiral Tourville defeated by the English at *La Hogue*, 1692. Peace of *Ryswyk*, 1697.

Spanish war of succession, 1701. Victory of Vendôme at *Luzzara* (1702), and of Tallard at *Speyer* (1702). Taking of *Landau*,

1702. Victory at *Höchstädt* (1703); defeat at *Höchstädt*, or *Blenheim* (1704), by the Duke of Marlborough and Prince Eugene of Savoy. Marshal Villars defeated by Prince Eugene at *Turin* (1705), and by Marlborough and the Prince at *Ramillies* (1709), *Oudenarde* (1708), and *Malplaquet* (1709). Peace of *Utrecht* and *Rastadt*, 1714.

During this reign upwards of eighty new streets and thirty-three churches were constructed. Hôtel des Invalides, Observatory, and the colonnade of the Louvre completed. Collège Mazarin, Gobelins, etc., begun. Fortifications converted into boulevards.

Louis XV., 1715; ten years' regency of the *Duke of Orleans*. Marries *Marie Leszcinska* of Poland. Austrian war of succession (1740-48). Defeat at *Dettingen* by George II. of England. Defeat of the Dutch and English at *Fontenoy* (1744), of the Austrians under Charles of Lorraine at *Rocoux* (1746), and of the Allies near *Laeffelt (Lawfeld)* in 1746. Taking of *Maastricht* and Peace of Aix-la-Chapelle, 1748. Naval war against England.

Seven years' war with England. Duke of Cumberland defeated by Marshal d'Estrées, 1757. The French under Prince de Soubise defeated the same year by Frederick the Great at *Rossbach*, and in 1758 at *Crefeld*, by the Duke of Brunswick. The latter defeated by Marshal Broglie at *Bergen*, 1759. The French defeated at *Minden* (1759), etc.

The Panthéon, Ecole Militaire, Palais du Corps Législatif, Hôtel des Monnaies, and many other important buildings were erected during this reign. Jardin des Plantes extended.

Louis XVI., 1774, married to Marie Antoinette, daughter of Francis I. and Maria Theresa. American War of Independence against England, 1777-83. Exhaustion of the finances of France; Vergennes, Turgot, Necker, Calonne, Brienne, and Necker (a second time), ministers of finance.

1789. Revolution. Assembly of the *States General* at Versailles, 5th May. Their transformation into a *National Assembly*, 17th June. Oath of the Jeu de Paume (p. 289), 20th June. Storming of the Bastille, 14th July. The 'Femmes de la Halle' at Versailles, 5th Oct. Confiscation of ecclesiastical property, 2nd Nov.

1790. National fête in the Champ-de-Mars.

1791. The Emigration. The royal family escape from Paris, but are intercepted at Varennes, 22nd June. Oath to observe the Constitution, 14th Sept. *Assemblée Législative.*

1792. War with Austria, 20th April. Storming of the Tuileries, 10th Aug. The king arrested, 11th Aug. Massacres in Sept Cannonade of *Valmy* against the Prussians, 20th Sept. The *National Convention* opened, and royalty abolished, 21st Sept.

Republic proclaimed, 25th Sept. Custine enters *Mayence*, 21st Oct. Battle of *Jemappes* against the Austrians, 6th Nov. Conquest of Belgium.

1793. Louis XVI. beheaded, 21st Jan. Republican reckoning of time introduced, 22nd Sept. †. Reign of Terror. The queen beheaded, 16th Oct. Worship of Reason introduced, 10th Nov. Loss of Belgium.

1794. Robespierre's fall and execution, 27th July. Jourdan's victory at *Fleurus*, 16th June. Belgium reconquered.

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists under Danican, 3rd Oct. DIRECTORY established, 27th Oct.

1796. Bonaparte's successes in Italy (*Montenotte*, *Millesimo*, *Lodi*, *Milan*, *Mantua*, *Castiglione*, *Bassano*, and *Arcola*).

1797. Victory at *Rivoli*, 17th Jan. Taking of *Mantua*, 2nd Feb. The Austrians commanded by Archduke Charles, at first victorious, are defeated by Bonaparte. Peace of *Campo Formio*, 17th Oct. Change in the Directory on 18th Fructidor (4th Sept.).

1798. Bonaparte in Egypt. Victory of the *Pyramids*, 21st July. Defeated by Nelson at the battle of the Nile, 1st Aug.

1799. Bonaparte invades Syria. Acre defended by Sir Sidney Smith. Victory of *Aboukir*, 25th July. Fall of the Directory, 9th Nov. Establishment of the CONSULATE, 24th Dec. Bonaparte First Consul.

1800. Bonaparte's passage of the St. Bernard, 13-16th May. Victories at *Piacenza*, *Montebello*, *Marengo*, and *Hohenlinden*. Attempt to assassinate Napoleon at Paris, 23rd Dec.

1801. Peace of Lunéville with Germany, 9th Feb.

1802. Peace of Amiens with England, 27th March. Bonaparte (with Cambacérès and Lebrun) elected Consul for life.

1804. FIRST EMPIRE. NAPOLEON I. proclaimed Emperor by the Senate, 18th May; crowned by Pope Pius VII., 2nd Dec.

1805. Renewal of war with Austria. Capitulation of *Ulm*, 17th Oct. Defeat of *Trafalgar*, 21st Oct. Battle of *Austerlitz*, 2nd Dec. Peace of *Pressburg*, 26th Dec.

1806. Establishment of the Rhenish Confederation, 12th July. War with Prussia. Battles of *Jena* and *Auerstädt*, 14th Oct. Entry into Berlin, 27th Oct. Continental blockade.

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† The year had 12 months: Vendémiaire (month of the *vendange*, or vintage) from 22nd Sept. to 21st Oct., Brumaire (*brume*, fog) 22nd Oct. to 20th Nov., and Frimaire (*frimas*, hoar-frost) 21st Nov. to 20th Dec., were the three autumn-months; — Nivôse (*neige*, snow) 21st Dec. to 19th Jan., Pluviôse (*pluie*, rain) 20th Jan. to 18th Feb., and Ventôse (*vent*, wind) 19th Feb. to 20th March, winter-months; — Germinal (*germe*, germ), 21st March to 19th April, Floréal (*fleur*, flower) 20th April to 19th May, and Prairial (*prairie*, meadow) 20th May to 18th June, spring-months; — Messidor (*moisson*, harvest) 19th June to 18th July, Thermidor (*therme*, warmth) 19th July to 17th Aug., and Fructidor (*fruit*, fruit) 19th Aug. to 16th Sept., summer months. — Each month had 30 days, and consisted of 3 decades, weeks being abolished. At the close of the year there were 5 *jours complémentaires*, 17th Sept. to 21st. — The republican calendar was discontinued by a decree of 9th Sept., 1805.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, 8th July. Occupation of Lisbon, 30th Nov.

1808. War in Spain, in order to maintain Joseph Bonaparte on the throne.

1809. Conquest of *Saragossa*. Renewed war with Austria. Battle of *Eckmühl*. Vienna entered, 13th May. Battles of *Aspern*, or *Essling*, and *Wagram*. Peace of Vienna, 14th Oct. Abolition of the temporal power of the pope.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis II. of Austria, 11th March.

1812. Renewed war with Russia. Battles of *Smolensk* and the *Moskowa*. *Moscow* entered, 15th Sept. Retreat begun, 19th Oct. Passage of the *Beresina*. — Wellington's victory at *Salamanca*.

1813. Battles of *Lützen*, *Bautzen*, *Grossbeeren*, *Dresden*, *Katzbach*, *Kulm*, *Leipsic* (16-18th Oct), *Hanau*, etc.

1814. Battles of *Brienne*, *La Rothière*, *Montmirail*, *Laon*, *Arcis-sur-Aube*, and *Paris*. Entrance of the allies into Paris, 31st March. Abdication of the Emperor, 11th April. His arrival at *Elba*, 4th May.

The frightful scenes of devastation enacted during the Revolution, especially in 1793, were at least beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites and one-third of the area of the city. Under the Directory the museum of the Louvre was begun. Vast improvements were effected under Napoleon; the mean buildings which formerly occupied the Place du Carrousel were demolished; the N. gallery between the Louvre and the Tuileries and the handsome Rue de Rivoli were begun; new streets, spacious markets, three bridges, several quays, canals, etc., constructed; numerous fountains and monuments erected; churches restored and embellished; the Bourse and other public edifices founded.

1814. **Restoration.** Louis XVIII. proclaimed King, 6th April. First Treaty of Paris, 30th May.

1815. Napoleon's return from Elba; at *Cannes* on 1st, and at Paris on 20th March. Battles of *Ligny* and *Waterloo*, 16th and 18th June. Second entrance of the allies into Paris, 7th July. Napoleon banished to St. Helena, where he died (5th May, 1821).

1823. Spanish campaign, to aid Ferdinand VII., under the Duc d'Angoulême, son of Charles X.

1824. Charles X.

1830. Conquest of *Algiers*.

1830. Revolution of July (27th-29th). Louis Philippe elected King, 7th Aug. Continued war in Africa; consolidation of the French colony of Algeria.

Civic improvements progressed comparatively slowly under Louis XVIII. and Charles X. Under Louis Philippe they were resumed with fresh vigour. Many handsome new streets were

opened, churches and public edifices completed, vast works undertaken for the drainage of the city, new bridges and quays constructed, gardens and squares laid out, etc., at an outlay exceeding 100 million francs.

1848. Revolution of February (23rd and 24th).

1848. **Republic.** Sanguinary conflicts in Paris, 23rd to 26th June. *Louis Napoleon*, son of the former king of Holland, elected President, 10th Dec.

1851. Dissolution of the Assemblée, *Coup d'Etat*, 2nd Dec.

1852. **Second Empire.** Napoleon III., elected emperor by *plébiscite*, 2nd Dec.

1854. War with Russia. Crimean campaign. — 1859. War with Austria. Battles of *Magenta* (4th June) and *Solferino* (24th June). Peace of *Villafranca*, 11th July. — 1862. Mexican expedition. — 1867. Dispute with Prussia about Luxembourg.

1870. War with Prussia. Declaration of war, 19th July. Battles in August: *Weissenburg* (4th), *Wörth* (6th), *Spichern* (6th), *Borny*, *Rezonville*, and *Gravelotte* (14th, 16th, 18th), *Beaumont* (30th). Battle of *Sedan*, 1st Sept. Surrender of Napoleon III.

Republic proclaimed, 4th Sept. Capitulation of *Strassburg*, 27th Sept., and of *Metz*, 27th Oct. Battles near *Orleans*, 2nd-4th Dec.

1871. Battle of *St. Quentin*, 19th Jan. Capitulation of *Paris*, 28th Jan. The Germans enter Paris, 1st March.

The siege of Paris in 1870-71 ranks among the most remarkable occurrences in the annals of modern warfare. After the decisive battle of Sedan the victorious German troops pushed forward to Paris without delay, while the Government of the National Defence under *General Trochu* made the most strenuous exertions to place the capital in a state of defence. Cattle and grain were sent into the city in immense quantities, the roads by which the Germans would probably march were rendered impassable, and the arming of the forts and the Enceinte (p. 158) was proceeded with as rapidly as possible. The troops in Paris at the beginning of the siege numbered about 200,000 men, but of these 60,000 or 70,000 only were regular soldiers. The besieging force was composed of six army-corps under the Crown Prince of Prussia and the army of the Meuse under the Crown Prince of Saxony, the full strength of which consisted of 202,000 infantry, 34,000 cavalry, and 900 guns.

By 15th Sept., 1870, the advanced guard of the Crown Prince's army was within 10 M. of Paris, and on the 17th a pontoon bridge was thrown across the Seine at *Villeneuve-St. Georges* (p. 327). After a short but severe contest at *Sceaux* with General Ducrot, *Versailles* was reached, and here a few days later the German Headquarters were established (comp. p. 288). Meanwhile the army of the Meuse had occupied the ground on the right banks of the Seine and Marne, thus completing the investiture. The aim of the besiegers was the reduction of the city by famine, while the only course of defence practicable to the besieged was to pierce the investing lines and establish communication with the relief army on the Loire.

The first important *sortie* took place on 30th Sept., when General Vinoy, with 10,000 men, made an ineffectual effort to break the Germau lines at *Villejuif*, to the S. of Paris. A second attempt in the direction of *Clamart* (p. 286) on 13th Oct., and a third on *Malmaison* and *Buzanval* (pp. 314, 311) on 21st Oct. were equally ineffectual. It was during the latter that St. Cloud was set on fire by a shell from Mont Valérien. The sortie of 29th Oct. towards the N. was at first more successful, as the

French gained possession of the village of *Le Bourget*. The Germans, however, succeeded in recaptnring it on the 31st, after prolonged fighting and heavy loss. The besieged did not again assume the offensive till 30th Nov., when Generals Trochu and Dncrot led large bodies of troops against the German positions on the S.E. of Paris. For three days the conflict was severely contested, but on 3rd Dec. the French generals were compelled to withdraw their soldiers, enfeebled by cold and hnnger, into the city, leaving their object unaccomplished. A sortie towards *Le Bourget* on 21st Dec. met with the same fate as the others.

In the meantime the besiegers had decided on a general bombardment of the city. On 29th Dec. *Mont Avron* succumbed before the German artillery, and from 5th Jan., 1871, onwards an active cannonade was directed against the city from almost every point of its environment. The distress of the besieged now reached its climax. The hopelessness of the situation was recognised by all military authorities, but a final sortie was nndertaken in deference to public opinion. The National Guards, who had hitherto been spared active service, took part in this sally, which was directed against *Versailles*, under cover of the guns of *Mont Valérien*. The French were once more driven back, with immense loss, on 19th January.

Resistance was now at an end. On 23rd Jan. Jules Favre came to *Versailles* to negotiate an armistice, which was arranged on 28th Jan. On the following day the Germans were pnt in possession of the forts. The preliminaries of peace were concluded on 24th Feb. and signed on 28th Feb. Part of the German army made a triumphal entry into Paris on 1st Mar., but was withdrawn in two days on the prompt ratification of the treaty of peace by the National Assembly at Bordeanx.

1871. Communist Insurrection, 18th March. Seat of government removed to Versailles, 20th March. Second siege of Paris, 2nd April. *Peace of Frankfort*, 10th May. Paris occupied by the Government troops, 25th May. The Communist insurrection finally quelled, 28th May. — M. Thiers, who had been chief of the executive since 17th Feb., appointed President of the Republic.

1873. Death of Napoleon III., 9th Jan. — Marshal Macmahon appointed President instead of M. Thiers, 14th May. Final evacuation of France by the German troops, 16th Sept. — Macmahon's tenure of the presidency fixed at seven years, 20th Nov.

1875. Republican Constitution finally adjusted, 25th Feb.

1879. M. Jules Grévy becomes President in place of Marshal Macmahon. The Chambers of the Legislature return from Versailles to Paris.

1881. Expedition to Tunis. — 1882-85. Expeditions to Tonquin and Madagascar. — 1885. Peace with China, 9th June. Peace with Madagascar, 17th Dec. — 1887. M. Sadi Carnot becomes President in place of M. Grévy, 3rd Dec. — 1889. Universal Exhibition at Paris, commemorating the Revolution of 1789. Eiffel Tower and Exhibition Palaces in the Champ de Mars built.

Paris underwent immense improvements during the second empire. Dense masses of houses and numbers of tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. Public works of vast magnitude were undertaken, and those begun in former reigns successfully completed. The Bois de Boulogne and the Buttes-Chaumont were for the first time laid out as public parks; several other promenades and pleasure-grounds were either

brought into existence or greatly embellished; and, what is of incalculable importance, the city was thoroughly well drained, lighted, paved, and supplied with water. For several years after the war many of the public works were necessarily suspended, but the municipal authorities have done their utmost to remove all traces of the Communist outrages.

IV. General Remarks on Paris.

Paris, the capital and by far the largest town of France, covers an area of nearly 30 sq. M. and contained in 1891 a population of 2,447,000 souls. As early as the end of the 13th cent. the number was nearly 200,000; in 1675, under Louis XIV., it reached 540,000; in 1789 it was 600,000; in 1852, 1,053,762; in 1860, after the inclusion of the faubourgs, 1,525,235; and in 1870, 1,825,274. The defence of this huge city is provided for by an elaborate system of fortifications, described at p. 158, and by a garrison of nearly 50,000 men. Its administration is shared between a *Prefect of the Seine*, appointed by government, and a *Town Council*, elected by the citizens. The annual budget amounts to 300,000,000 fr. (upwards of 10,000,000*l.*). Each *Arrondissement* (see p. 47) is governed by a mayor and two councillors.

Paris is not only the political metropolis of France, but also the centre of the artistic, scientific, commercial, and industrial life of the nation. Almost every branch of French industry is represented here, from the fine-art handicrafts to the construction of powerful machinery; but Paris is specially known for its 'articles de luxe' of all kinds.

Paris has long enjoyed the reputation of being the most cosmopolitan city in Europe, where the artist, the scholar, the merchant, and the votary of pleasure alike find the most abundant scope for their pursuits. Nor does this boast apply to modern times only; for there have been periods when it was more generally admitted to be justifiable than at the present day. An idea of the importance of Paris so early as the 12th cent. is afforded by the mediæval poems which treat of the traditional twelve 'Masters of Paris', who seem to have somewhat resembled the Seven Wise Men of Greece. For its cosmopolitan character, however, the city is chiefly indebted to its University, to which students of all nationalities flocked in order to be initiated into the mysteries of the scholasticism which was taught here by its most accomplished professors. At the same time industrial and commercial pursuits made rapid strides under the fostering care of the monarchs and owing to the favourable situation of the city. The great annual fair which took place in the extensive plain between Paris and St. Denis (*Foire du Landit*) and the famous Commercial Code drawn up by Etienne Boileau in 1258 afford additional proof of the early commercial importance of Paris, in con-

sequence of which the population increased rapidly, and an extension of the municipal boundaries was repeatedly rendered necessary. The building enterprise of the 12th and 13th centuries, though but few traces of it now remain, also bears testimony to the energy of the citizens at that period. During the subsequent centuries of the middle ages Paris was indeed deprived of the patronage of her kings, whose adverse fortunes frequently compelled them to give up their residence in the capital; but the municipal element which thenceforward predominated, and which has found expression in the national literature and poetry, continued steadily to develop itself, and at the present day forms the chief characteristic of the city.

The triumphant position of the French monarchy in the reign of Louis XIV. also contributed to the growth and embellishment of the city, and from that period dated many of the public buildings which adorned Paris down to the dawn of the new era in 1848. The decorative arts in particular received a great impulse, and now began to extend their influence over the whole of Europe. As the monarchy engrossed the whole of the political power of the nation, so Paris gradually attracted to herself the skill and talent of the whole country. During the Revolution and the period immediately succeeding it, this system of centralisation, which had now reached its highest pitch, received a temporary check from the political disorganisation of the day; but under the Directory, and particularly during the first empire, the city speedily regained its pre-eminence.

During the somewhat inglorious period of the Restoration the city enjoyed a golden era of prosperity, and the inhabitants reaped the benefits of the Revolution and the Napoleonic laurels without participating in the terrible sacrifices through which they had been attained. Persons of the more enlightened classes began to aspire to the higher ideals of liberty, whereby their energy and enthusiasm were stimulated, and the long lost blessings of peace now seemed to them doubly desirable. It was at this period that liberal politicians achieved their greatest triumphs, that French literature and art used their utmost endeavours to resume their world-wide sway, and that French society exhibited itself in its most refined and amiable aspect. At this period *Benjamin Constant* and *Royer-Collard* exercised very great influence on public opinion; *Thiers* and *Mignet*, *Victor Hugo* and *Lamartine* began their respective careers; the 'Romantic School' attained high importance; and Paris became the recognised headquarters of Oriental studies and a number of other important sciences. What had been begun in the period of the Restoration was continued, though hardly with the same success, during the years which followed the July Revolution, until at length by the outbreak of a new Revolution in 1848 the municipal machine was again thrown completely out of gear. Under the second empire the city speedily regained her ancient prestige and

underwent an almost entire transformation, on a scale of magnificence hitherto unparalleled. At the close of that period (1870-71) she was overtaken by appalling disasters, which indeed threatened her very existence; but with her wonted buoyancy she has again almost entirely recovered from the shock, and has seldom or never presented a gayer and more prosperous appearance than on the occasion of the opening of the Exhibition of 1878. Persons well acquainted with the Paris of the earlier part of the present century sometimes declare that the former spirit of French society is well-nigh extinct; but whether it has really lost a degree of its characteristic sprightliness, or is merely superficially obscured by the ever-increasing anxieties of so populous a city, is a question which we need not here attempt to decide.

V. Weights and Measures.

(In use since 1799.)

The English equivalents of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.
Kilogramme, unit of weight, = $2^1/_5$ lbs. avoirdupois = $2^7/_{10}$ lbs. troy.
Quintal = 10 myriagrammes = 100 kilogrammes = 220 lbs.
Hectogramme ($^1/_{10}$ kilogramme) = 10 décagrammes = 100 gr. = 1000 décigrammes. (100 grammes = $3^1/_5$ oz.; 15 gr. = $^1/_2$ oz.; 10 gr. = $^1/_3$ oz.; $7^1/_2$ gr. = $^1/_4$ oz.)

Myriamètre = 10,000 mètres = $6^1/_5$ Engl. miles.
Kilomètre = 1000 mètres = 5 furlongs = about $^5/_8$ Engl. mile.
Hectomètre = 10 décamètres = 100 mètres.
Mètre, the unit of length, the ten-millionth part of the spherical distance from the equator to the pole = 3,0784 Paris feet = 3,281 Engl. feet = 1 yd. $3^1/_3$ in.
Décimètre ($^1/_{10}$ mètre) = 10 centimètres = 100 millimètres.

Hectare (square hectomètre) = 100 ares = 10,000 sq. mètres = $2^1/_2$ acres.
Are (square décamètre) = 100 sq. mètres.
Déciare = $^1/_{10}$ are = 10 sq. mètres.
Centiare = $^1/_{100}$ are = 1 sq. mètre.

Hectolitre = $^1/_{10}$ cubic mètre = 100 litres = 22 gallons.
Décalitre = $^1/_{100}$ cubic mètre = 10 litres = $2^1/_5$ gals.
Litre unit of capacity, = $1^3/_4$ pint; 8 litres = 7 quarts.

The following terms of the old system of measurements are still sometimes used: —

Livre = $^1/_2$ kilogramme = $1^1/_{10}$ lb.
Pied = $^1/_3$ mètre = 13 in.
Aune = $1^1/_5$ mètre = 1 yd. 11 in.
Toise = $1^9/_{10}$ mètre = 2 yds. 4 in.
Lieue = $2^1/_2$ miles.
Arpent = $1^1/_{25}$ acre.
Sétier = $1^1/_2$ hectolitre = 33 gals.

The thermometers commonly used in France are the Centigrade and Réaumur's. The freezing point on both of these is marked 0°, the boiling-point of the former 100°, of the latter 80°, while Fahrenheit's boiling-point is 212° and his freezing-point 32°. It may easily be remembered that 5° Centigrade = 4° Réaumur = 9° Fahrenheit, to which last 32° must be added for temperatures above freezing. For temperatures below freezing the number of degrees obtained by converting those of Centigrade or Réaumur into those of Fahrenheit must be subtracted from 32. Thus 5° C = 4° R. = 9 + 32 = 41° F.; 20° C = 16° R. = 36 + 32 = 68° F. Again, — 5° C = — 4° R. = 32 — 9 = 23° F.; — 20° C = — 16° R. = 32 — 36 = — 4° F.

VI. Remarks on Northern France.

The majority of visitors to Paris will find comparatively little to interest them in the provinces of Northern France. The scenery is seldom so attractive as to induce a prolonged stay, while the towns are mere repetitions of the metropolis on a small scale. The modern taste for improvement, which has been so strongly developed and so magnificently gratified in Paris, has also manifested itself in the provincial towns. Broad and straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole quarters of towns are being demolished, and large, regular squares taking their place; while ramparts of ancient fortifications are converted into boulevards, faintly resembling those at Paris. Admirably adapted as these utilitarian changes doubtless are to the requirements of the 19th century, it cannot but be deeply regretted that the few characteristic remnants of antiquity which survived the storms of the wars of the Huguenots and the great Revolution, and have hitherto resisted the mighty centralising influence of the metropolis, are now rapidly vanishing. Those who were acquainted with such towns as Rouen and Angers about the year 1850 or earlier will now become painfully aware of this fact.

The towns of France, as a rule, present less variety than those

of most other countries. They almost invariably rejoice in their boulevards, glass-arcades, 'jardins des plantes', theatres, and cafés, all of which are feeble reproductions of their great Parisian models. Each also possesses its museum of natural history, its collection of casts and antiquities, and its picture-gallery, the latter usually consisting of a few modern pictures and a number of mediocre works of the 17th and 18th centuries.

The magnificent churches, however, which many of these towns possess, offer attractions not to be disregarded by even the most hasty traveller. The Gothic style, which originated in France, has attained a high degree of perfection in the northern provinces, especially in Normandy, which was a district of great importance in the middle ages. Architects will find abundant material here for the most interesting studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St. Ouen at Rouen, or the cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into 'Temples of Reason'. The task of restoring and preserving these noble monuments has been begun and is now everywhere progressing.

Hotels of the highest class and fitted up with every modern comfort are found in such towns only as Havre, Rouen, Dieppe, and Tours, where the influx of visitors is very great, and where the charges are quite on a Parisian scale. In other places the inns generally retain their primitive provincial characteristics, which, were it not for their frequent want of cleanliness, might prove rather an attraction than otherwise. The usual charges at houses of the latter description are — R. 2 fr., L. 25-50 c., A. 50 c.; the table d'hôte dinner (3-4 fr.) at 5. 30 or 6 o'clock is generally better than a repast procured at other places or hours. The déjeuner ($1^1/_2$-2 fr.) at 10 or 11 o'clock will be regarded as superfluous by most English travellers, especially as it occupies a considerable time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a kind of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per day, if no charge is made in the bill; if service is charged, 50 c. a day in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The Churches, especially the more important, are open the whole day; but, as divine service is usually performed in the morning and evening, the traveller will find the middle of the day or the afternoon the most favourable time for visiting them. The

attendance of the sacristan, or 'Suisse', is seldom necessary; the usual gratuity is $^1/_2$ franc.

Considerable English communities are resident in many of the towns mentioned in the Handbook, and opportunities of attending English churches are frequent (*e. g.* at Calais, Boulogne, Dieppe, Havre, and Rouen).

The MUSEUMS are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, when they are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

A fuller account of N. France is given in *Baedeker's Handbook to Northern France.*

Remarks on French Art

by

Prof. Anton Springer.

The visitor to the Metropolis of France will naturally be desirous of knowing something about the character and history of the national art, the chief monuments of which, at least in the provinces of painting and sculpture, are collected in the great public galleries of the Louvre and the Luxembourg. The Frenchman and the foreigner alike will be chiefly attracted by the works of the modern school in these collections; but the works of an earlier period are also deserving of notice, both on account of their historical value, and as tending to throw light on the recent development and present position of French art.

The different phases through which art has passed in France in the course of centuries have been surprisingly numerous. For a long period French artists served an apprenticeship with Netherlanders, Italians, and other foreign masters, until at length they evolved a peculiar style of their own which gained them universal applause. They attained this distinction in the 18th century, and they enjoy a renewal of it at the present day, but their earliest triumphs were in the department of architecture so far back as the 12th and 13th centuries. It is well known that the *Gothic Style* was first brought to perfection in Northern France, and that it was afterwards more or less directly adopted and imitated throughout the whole civilised world. In France itself, however, its development was frequently interrupted by political dissensions and civil war. In the 15th century, when the country had recovered its political stability and was preparing to enter on a career of great historical importance, the Flemings took precedence of their French neighbours in the province of art. A busy traffic in works of art between the two countries now began, and richly-illuminated MSS. in particular were frequently executed in Flanders for the French court. The precise period at which France ceased to be exclusively the recipient has not yet been ascertained. As a great painter of the 15th century, we may mention *Jean Fouquet* of Tours (born about 1415), who seems to have been educated both in Italy and in France itself. The Renaissance era now began, but it was not without hesitation that the French painters followed in the footsteps of the Italians. *François Clouet*, surnamed *Jehannet* (born at Tours in 1500, died about 1572), for example, still follows in his portraits (Charles IX. and his consort) the stiff old Frankish style. The

architects, on the other hand, adopted the new style more readily, incorporating it with their own in a series of baronial châteaux, particularly in Touraine, and thus unconsciously, but effectually establishing the FRENCH RENAISSANCE ARCHITECTURE, a style which has to some extent again come into vogue at the present day.

In the 17th century art in France was still dependent, partly on that of Italy, and partly on that of the Netherlands. Thus *Simon Vouet* (1590-1649) adopted the style of the Italian school, in which a stirring revival took place in his time; and to the same school belonged *Nicolas Poussin* (1594-1665), the most admired master of his age, whose skill and industry, however, hardly sufficed to conceal his natural want of freshness and originality. His compositions are too studied, each group betrays the deliberate calculation with which it has been designed, and it is evident that his reason has too often entirely overruled his imagination; whereas Rubens, on the other hand, an equally learned and accomplished man, has often obviously had difficulty in curbing the natural exuberance of his conceptions. Poussin's historical and mythological pictures are therefore rather admired as a duty than enjoyed by the spectator. His landscapes, however, particularly those of his later years, when his colouring moreover became more vigorous, are pervaded with a poetic sentiment which still renders them attractive. His most famous work of this kind is the 'Arcadian Shepherd', who is represented kneeling before a tombstone and mournfully reading the inscription, 'Et in Arcadia ego'. — Though a native of France, *Claude Gelée*, or *Claude Lorrain* (1600-82), does not properly belong to the French school, his style having been formed and matured in Italy. Claude and *Gaspar Dughet*, surnamed *Poussin* (1613-75), are among the most distinguished representatives of the idealistic school of landscape-painting, and Claude in particular surpasses all his contemporaries in his skill in presenting finely-composed and beautiful landscapes, with their characteristic accessories of cloud and atmosphere.

Contrasting strikingly with Poussin, the next painter of importance is *Philippe de Champaigne* (1612-74) of Brussels, a master of great natural ability, who went to Paris early in life, and was much employed by Marie de Médicis, Richelieu, and Louis XIII. His religious compositions are tinged with the austerity of the Cistercian monks of Port-Royal at Paris, whose mystic and ascetic doctrines were highly revered at that period, while his portraits are remarkable for their warm, rich colouring and their strong individuality. Portrait-painting was indeed the province in which the French masters of the 17th century chiefly excelled. No one can now be roused to enthusiasm by *Lesueur's* (1617-55) feeble scenes from the life of St. Bruno, or admire *Lebrun's* (1619-90) theatrical heroism, unless it be remembered that he was merely a showy decorator and the 'Directeur des Gobelins'; and even *Jouvenet's*

(1644-1717) able and vigorously-coloured works in Poussin's style will now interest but few spectators; whereas the portraits by *Mignard*, *Largillière*, *Rigaud*, and others still delight us with their lifelike freshness and refined individuality.

The ostentatious and declamatory element in French culture which was developed in the reign of Louis XIV. survived down to a late period in the 18th century. And yet there existed a second element, which played a still more important part throughout the whole of that century, although not, so to speak, officially recognised. The victory gained by this new element was due to the material changes which had taken place in the social life of the country. Paris had become the intellectual centre of the nation, and the importance of the court had rapidly and signally decreased. The court had indeed itself betrayed its uneasiness under the burden of the traditional bombast, and shown its preference for the enjoyment in incognito of unrestrained amusement. The most marked outcome of these changes was the development of the Rococo Style of architecture and ornamentation, a style which may be described as emanating from the ladies' boudoir. The same taste was manifested in the plastic forms which now came into vogue, particularly in the pleasing groups of miniature figures and other knicknacks executed for the private drawing-room; and in the prevailing love of comic tableaux, pastoral scenes, mythological travesties, and joyous masquerades, painted in delicate roseate hues.

Most deserving of careful study among the painters of the rococo period is *Antoine Watteau* of Valenciennes (1684-1721), the most interesting of whose works are preserved in the Collection La Caze at the Louvre. His 'Gilles', one of the chief characters in French comedy, possesses far higher artistic merit than his famous 'Embarkation for the Island of Love', while his 'Indifférent' and 'Finette' are masterly delineations of character, entitling him, even as a mere colourist, to a much higher rank than any of his contemporaries. The chief exponent of the less refined Rococo type is *François Boucher* (1713-70), whose pictures, however, soon weary the spectator with their artificiality and sickliness. In the same style, but more pleasing, are the love-scenes depicted by *Fragonard* (1732-1806), a master of Provence, who, like Watteau, is best represented in the La Caze Collection.

Again in sympathy with changes in the literary and social world, French painting entered on another new phase about this period, and began to draw its themes unvarnished from humble life, and to aim at greater fidelity to nature. Thus we find *Chardin* (1699-1779), who was also an accomplished painter of still life, abandoning the shepherds and comedians of his contemporaries, and executing such works as the 'Grace before Dinner', the 'Industrious Mother', and the 'Card House', which derive their themes from the picturesque features of humble society. The chief illustrator of

domestic drama, however, was *Jean Baptiste Greuze* (1734-1805), whose style occasionally borders on the sentimental, and at other times degenerates into triviality. His 'Marriage Contract', 'Paternal Curse', and 'Broken Jar' are so cleverly conceived and so full of meaning as to rivet the attention of all beholders and suggest to them the whole surrounding history of the scene; but his talent as a painter unfortunately fell short of his poetical taste, and, as in the case of Fragonard, his peculiar style was but short-lived and soon fell into oblivion.

About the middle of the 18th century, when antiquarian pursuits began to become the fashion and to influence social life, artists again began to resort to antiquity for their inspirations. Even before the Revolution there appeared numerous harbingers of this return to archaic subjects and forms, while the Revolution itself, which boasted of being founded to a great extent on ancient republican institutions, enabled the new school to gain a complete victory. The most distinguished representative of this school, and at the same time the father of modern painting in France, was *Jacques Louis David* (1748-1825), whose political importance, as well as the fact that his school was largely visited both by Frenchmen and foreigners, contributed not a little to enhance his reputation. His style somewhat resembles that of Raphael Mengs, his German contemporary, and his earlier works in particular betray the declamatory element and a cold and calculated imitation of the antique. His 'Horatii and Curiatii', his 'Death of Socrates', his 'Brutus', and even his 'Sabine Women', a work in which he aimed at reviving the Greek style of art, now possess little more than historical interest. — His contemporaries, *Girodet* (1767-1824) and *Prud'hon* (1758-1823), alone asserted their independence of David's school of painting. Prud'hon in particular endeavoured to attract by refined sentiment and delicacy of colouring; but owing to the temper of the age and the influence of David, which continued dominant throughout Napoleon's régime, his efforts were attended with but little success. — The chief painters of the Napoleonic period were *Gérard* (1770-1837), *Gros* (1771-1835), and *Guérin* (1774-1833). Gérard's portraits are not only interesting as studies of costume, but show the skill of the master in representing his subjects in the most favourable light, and bear traces of his appreciation of the true province of art. They at least possess far higher artistic merit than the pictures of public ceremonies and battles which were so much in vogue in his day. These painters, however, have already lapsed into a kind of historical twilight, as they have rarely produced works of great intrinsic value, and are deficient in those high artistic qualities which immortalise pictures and render them independent of changes of taste and style.

The era of modern French art properly begins with the period of the Restoration, and its dawn may be said to have been inau-

gurated by the exhibition of *Théodore Géricault's* (1791-1824) 'Shipwreck of the Medusa' in the year 1819. Géricault was even more revolutionary in his views than David; he repudiated the traditions of the past more completely, and introduced thorough innovations with greater boldness. He was the first to give expression to passion and unrestrained emotions, he preferred fidelity to nature to all other aims, he did not shrink from the melodramatic element, he aimed at vigorous and effective colouring, and used every effort to enhance the impression produced on the spectator. His example proved a powerful stimulant to a series of younger painters, and at length gave rise to the establishment of the Romantic School, which after violent opposition eventually became dominant, owing partly to the sympathy of a cognate school of poetry and the patronage of the liberal opposition. Its success was farther materially promoted by the circumstance that its disciples evinced an intelligent interest in the public topics of the day and paid sincere homage to literary culture. They were enthusiastic admirers of Dante, the great mediæval poet, and showed their acquaintance with most celebrated poets and authors of other nations. They drew their favourite inspirations from Shakspeare, Goethe, Byron, and Walter Scott, and were at the same time skilful illustrators of the most interesting pages in their own national history. Holding but little intercourse with the art of the past, they devoted themselves entirely to the life of the present. The hostile outcry with which their first appearance had been greeted now gradually subsided, and differences were smoothed over. The Romanticists used their victory with moderation, and their opponents learned to appreciate many of their good qualities, and particularly their skill in depicting emotions drawn directly from actual life and their effective style of colouring. The whole of Europe now rang with their praises. Foremost among their ranks are the distinguished names of *Eugène Delacroix*, *Ary Scheffer*, *Horace Vernet*, *Paul Delaroche*, and *Jean Auguste Dominique Ingres*. The reputation of Ary Scheffer was the first to fade away; but the works of Delacroix, a thorough Romanticist, who was little disposed for compromises, exercised great influence long after his death. The same may be said of the works of Ingres, whose remarkable versatility enabled him both to take the position of leader of the Idealists and to compete with the Romanticists.

Eugène Delacroix (1799-1833) appeared for the first time in the Salon of Paris (p. 154) in 1822, when he exhibited his 'Dante and Virgil'. Two years later he produced his 'Massacre of Chios', which awakened much interest owing to the general sympathy felt for the Greeks, but at the same time roused intense indignation among artists of the older schools. It might indeed be called a massacre of all academic rules, of all sacred traditions: drawing and grouping seemed alike objectionable.

Delacroix, however, persevered in his course and proceeded to develop his style consistently. He invariably composed with a view to produce effective colouring, and grouped his figures in accordance with their contrasts in colour. He intensified the lights, and collected the masses of contrasting tints, imparting to them a subdued glow according admirably with the passionate emotions and the often exaggerated vehemence of action depicted by him. This method is best exemplified by his 'Marino Falieri' and the 'Assassination of the Bishop of Liège'. A visit to Algiers extended his range of subjects, and enabled him to handle his kaleidoscope colouring with still greater effect. Examples of this later period are his 'Jewish Wedding in Morocco' and the 'Convulsionaries of Tangiers'. Towards the end of his life he evinced a preference for religious compositions, in which he has embodied the tragic element with very striking success. In order, however, thoroughly to appreciate Delacroix's style, the traveller should also inspect his mural paintings in the Palais du Corps Législatif, in the Luxembourg, and in the Chapelle des Anges in the church of St. Sulpice.

Greatly inferior to Delacroix was his contemporary ARY SCHEFFER (1795-1858) of Dordrecht, who was formerly regarded as one of the chief representatives of the Romantic School, but rather from his choice of subjects than his adoption of its style of colouring. The amiable character of the master, however, accounts to a great extent for the reputation he enjoyed during his lifetime. His 'Battle of the Suliots' (1827) was the first work that brought him into notice. His pictures from Goethe ('Marguerite') and Uhland were gratefully regarded by the Germans as a well-meant tribute to their national poetry, while his religious pieces, strongly tinged with sentimentality, delighted numerous female admirers.

HORACE VERNET (1789-1863) is another master of the same group whose lustre has begun to pale. He was once the most popular painter in Europe, particularly in his own country, the glorious exploits of which he so magnificently illustrated, and was highly honoured and almost treated as an equal by princes of all nations. Within the first few years of the Restoration period he dedicated his art to the service of the French army. The reminiscences of the Napoleonic era afforded him abundant materials, while the national exasperation at the humiliation of the country and the hope of revenge ensured a welcome to every picture which fostered these feelings. Vernet attained the zenith of his reputation in 1830-40, when he painted the exploits of the army in the wars of the Revolution and in Algeria. He possessed a remarkable knowledge of military manœuvres, and succeeded in grouping the most complicated battle scenes in a manner clear and intelligible to the spectator. He was thoroughly familiar with the characteristics of the French soldier, of whom he has painted a number of admirable types, while the technical details of his battles are depicted with

the utmost spirit. His works, however, can boast of none of the more refined and subtle charms of his art. His scenes from Roman life, with which he became well acquainted during his stay in Rome as director of the French Academy, are destitute of freshness and originality, and their attractions are therefore superficial only. To Vernet is due the chief merit of introducing Oriental subjects into French painting, and of being the first to endeavour to render Biblical scenes more attractive by representing them with their appropriate surroundings.

Closely trenching on Horace Vernet's fame during the 'July Monarchy', was that of PAUL DELAROCHE (1797-1856), to whom historical pictures are mainly indebted for their long-lived popularity in France. His works appeal directly to the spectator's interest in the progress of culture, he utilises for his pictures the historical poetry for which a taste then prevailed, and is judicious in his choice of objects. Moderate in character, averse to extremes and exaggeration, and a keen and intelligent observer, he adopts many of the methods of the Romanticists, and in particular learns from them the art of effective colouring, while by no means insensible to the merits of the opposite school of art. Though correct enough in style to satisfy the adherents of the idealistic school, he succeeds in imparting sufficient life and freshness to his figures to prevent the Romanticists from regarding him as an antagonist. In 1829 his 'Death of Queen Elizabeth' caused great sensation. The figures are of life-size, the colouring of the drapery is manifestly calculated for effect, and the expression of the pain attendant on the death-struggle is unrestrained. Among his other works resembling scenes from an historical romance, in which the harsh and unpleasing features of his characters are softened by their genre-like treatment, and which have become extensively known from engravings, may be mentioned his 'Richelieu and Cinq Mars', his 'Mazarin on his Deathbed', his 'Cromwell by the coffin of Charles I.' and his 'Sons of Edward'. Probably the best of his scenes from French and English history are his 'Lady Jane Grey' and his 'Assassination of the Duc de Guise'. His strong points, consisting of delicacy in expressing individuality and skill in arrangement of detail, as well as his inefficiency in the construction of groups, are equally traceable in his so-called Hemicyle in the Ecole des Beaux-Arts. Towards the end of his life, like Delacroix, he showed a preference for religious themes, chiefly of a sombre character, such as the Sufferings of Mary, a style to which he was inclined owing to a tendency to melancholy increased by domestic afflictions.

Older than these contemporaries, J. A. D. INGRES (1780-1867) survived them all. His labours extended over a period of sixty years. He began his career as an artist as a pupil of David in 1801. Within the next ten years, after having expanded his ideas by a sojourn in Italy, he produced his 'Venus Anadyomene' and his

'Œdipus with the Sphinx', works which vie with those of his later life, and to the style of which he afterwards to some extent reverted. A venerator of antiquity and an enthusiastic admirer of the nude female form, Ingres nevertheless wandered far into the realms of far-fetched allegory, frequently chose religious themes, and achieved great success in his studies of colour. So widely divergent in character are many of this fertile painter's works that it is difficult to believe that they possess a common origin. What a contrast, for example, is presented by his apotheoses of Homer and Napoleon, his 'Francesca da Rimini', 'Pope Pius VII. in the Sixtine Chapel', 'The Spring', and 'The Vow of Louis XIII.'! Even his portraits of Cherubini, Bertin, and Mad. Devauçay show great differences of style. It was chiefly owing to this versatility that he was unreservedly admitted to be the greatest French painter of his time, although he never attained to so great popularity as Horace Vernet. — The most distinguished of his pupils was *Hippolyte Flandrin* (1809-64), whose skill was chiefly dedicated to religious frescoes. Numerous and important as are the frescoes in Parisian churches painted since the second quarter of the present century, it may be confidently asserted that Flandrin's pictorial frieze in the church of St. Vincent de Paul is the finest work of the kind in France. His conceptions are indeed so able, his forms so beautiful, and his execution so masterly, that Flandrin's works are probably nowhere surpassed in the realms of modern fresco-painting.

Coæval with these great painters there flourished a considerable number of other able masters, some of whose works are extremely pleasing, although their authors never attained great distinction. Thus, few masters surpass *Decamps* (1803-60) as a colourist of Oriental scenes; and very effective historical genre-pieces have been produced by *Robert-Fleury* (d. 1890), *Steuben* (d. 1856), *Devéria* (d. 1865), *Charles Comte*, and *Coignet* (d. 1881). The last-named also attained a high reputation as a teacher of his art. — A pupil of David, and afterwards moulded in Italy, *Léopold Robert* (1794-1835) dedicated his art to humble life. He began with pictures of brigands, but afterwards succeeded admirably in themes drawn from Italian life and character. His compositions are vigorous and impressive, and the individual figures very attractive. He introduces us, indeed, merely to fishermen, rustics, and reapers; yet they seem endowed with a lsumbering heroism of character reminiscent of the mighty past of their nation. — Towards the middle of the century *Diaz* (d. 1876) excelled in the art of depicting female charms in their most captivating form, thus foreshadowing the taste of a somewhat later period. So, too, *Couture's* (d. 1879) 'Romans of the Decline', exhibited in 1847, was one of the first modern works which manifested a tendency to depict classical themes in their sadder aspects, and an endeavour more effectively to adapt the colouring to the subject. — On the other hand several more recent painters have clung to the style of their prede-

cessors, such as *Chenavard* and *Gleyre*, a master rarely appreciated as he deserves, both of whom belong to the Idealistic School; *Hébert*, who trod in the footsteps of Robert, though somewhat sickly in taste; and *Léon Benouville*, who died young, the most worthy successor of Ingres and Flandrin.

The SECOND EMPIRE inaugurated a new era in the history of French art. The influence of the earlier masters had begun to wane, and the new institutions and customs of the new generation now sought and found expression in a new school of art. That this school possesses various merits, and in some respects surpasses its predecessors, cannot be denied. Its chief superiority consists in greater ease and mastery of manipulation, and it has benefited by the experience of its elders in the management of colouring; but its weak points are not less clearly apparent. A disregard for the higher objects of painting as a branch of culture has unfortunately crept in. Figures, nude and clothed, are now painted with consummate skill and with sensuously-admirable fidelity; but the souls by which they are animated are too often of the shallowest type. Instead of attempting compositions on a large scale, most of the painters of the present day prefer to execute small groups or single figures, in which perfection of form and effectiveness of colouring are their great aims, so that the French school is becoming more strongly individualised than ever. Each painter strives to solve his favourite problem in his own way, and to exhibit his own particular talent; the result of which is that the school can scarcely be said, like the Romanticists, to possess any worthier object of ambition in common. It is therefore hardly possible to group these most modern masters in any well-defined classes, particularly as some of them have practised several different styles at one and the same time. In portrait-painting this interchange of style has acted very beneficially, by counteracting the natural tendency of that branch of art to stereotyped monotony. Eminent historical and genre painters, and even a number of sculptors, have turned their attention to portrait-painting with marked success, bringing to it a richer sense of form and a wider and more penetrating conception of character than are usually possessed by the ordinary portrait-painter. Four of the most successful modern portrait-painters are *Florentin Bonnat*, *P. Baudry* (d. 1886), *Ricard*, and *Mlle. Nélie Jacquemart*.

Of the masters of the new school *Louis Ernest Meissonier* (1815-1891) is generally admitted to be the most distinguished. His pictures, which are often of very small size, recall in many respects the Dutch masters of the 17th century, rivalling them in sterling merit and skilful execution. His colouring is less brilliant than that of many other masters, but is remarkable for its clearness and the delicacy of its silvery grey tones. His characters, admirably true to nature, are often pervaded by an innocence and amiability which lend a great charm to many of his pictures; but he was less success-

ful as a painter of battle-scenes containing numerous figures. Meissonier's graceful costumes and correspondingly pleasing figures rarely date from an earlier period than the 18th century, but a number of his contemporaries seek to attract admirers by the quaintness and uncommonness of their scenes. *Fromentin* and *Bida*, for example, have ransacked the East for this purpose, and seek to enhance the effect of their works by the representation of striking landscapes. The pourtrayal of ancient customs has now become a special province of painting to which many artists have devoted themselves entirely. The versatile *Léon Gérôme* may be regarded as one of the chiefs of this department. While thoroughly accurate in the archaic garb in which he presents his works, he at the same time studiously humours the taste of the present day by the sensuousness or sensational character of his scenes. *Hamon* has chosen the attractive Pompeian frescoes, resembling a kind of porcelain painting, for his model. Other masters, too, while chiefly aiming at representing the attractions of the female form, frequently introduce antiquarian adjuncts. How far such works are the embodiment of ideal conceptions, and to what extent they are merely tributes to the popular voluptuousness of taste, is often not easily determined. The most famous works of this character are the creations of *P. Baudry*, whose paintings in the New Opera House bear magnificent testimony to the fertility of his imagination. Next in order may be mentioned *Cabanel* (d. 1889), who has also distinguished himself as a portrait-painter and a decorator, and among others *Gust. Moreau*, *Amaury-Duval*, and *Em. Lévy*.

Strongly contrasting with these refined idealists, *Gustave Courbet* (d. 1877), a prominent political agitator, is the chief modern votary of the coarsest realism. Naturally talented, and really successful as a painter of hunting-scenes and landscapes, he afterwards descended to the lowest depths of society for some of his themes, and ruined others by his love of singularity, paradox, and exaggeration. His views, as gathered from his later pictures, seem to be that the object of art is not to embellish life, but to sadden it, and to illustrate the infinite hideousness of the world. — There are other artists, however, whose commendable object is to cast a pleasing poetic halo around the simple annals of humble and domestic life. At the head of these stands *Jean François Millet* (1815-1875), the well-known delineator of peasant-life, whose works are distinguished by their admirable union of finely-toned landscape with fresh and characteristic figures, and by the artist's partiality for depicting the peasant at work rather than in his moments of relaxation. *Jules Breton*, another painter of the same class, suffuses his village-scenes with a kind of idealistic glow that invests them with a peculiar charm. Rustic life in different provinces of France has been admirably illustrated by *Gustave Brion* and *Gustave Jundt* (Alsace), *Ad. Leleux* and *Eug. Leroux* (Brittany), and others. *Florentin Bonnat* has

signalised himself as a painter of Italian scenes. — Landscape-painting, too, has undergone vicissitudes and conflicts similar to those already mentioned. In this province also, after the abandonment of painting in the classical style and on a large scale, the school which has become dominant devotes itself almost exclusively to the study of unambitious subjects, taken directly from nature, and rendered attractive by sedulous attention to light and shade. It was long before *Théodore Rousseau*, *Cabat*, *Dupré*, *Français*, and *Daubigny*, the most distinguished modern landscape-painters in France, attained the reputation due to their merits; but, like their contemporaries in other departments, these masters show a marked tendency to individualism, and a taste for engaging in a number of divergent styles. The painting of scenes of military life, always popular in France, has found in *Alphonse de Neuville* and *Edouard Detaille* worthy successors of H. Vernet, *Charlet*, *Raffet*, and other eminent battle-painters of an earlier generation. In the province of animal-painting *Troyon*, who will even bear comparison with the great Dutch masters, is 'facile princeps'; and second to him must be mentioned the talented *Rosa Bonheur*.

Paris contains more numerous private picture-galleries than any other city on the continent, to some of which amateurs will perhaps succeed in gaining access; but if unable to see them, the traveller may rest satisfied with the Louvre and the Luxembourg as affording him a sufficient survey of the history and development of French painting. The Luxembourg gallery enables us to make acquaintance with the most recent styles, among which we may mention the intensified system of colouring adopted by *Regnault*, who fell in a skirmish at Buzanval, and *Carolus Duran*'s method of painting ladies' portraits resembling the lay-figures of the 'modiste'.

It is a more difficult matter for the traveller to obtain a complete survey of modern French SCULPTURE, as the numerous monuments in the churches, as well as those of a public character, are so widely scattered throughout the city. Père-Lachaise may, however, be recommended to the notice of visitors as almost the only place where numerous specimens of sculpture are to be found side by side. The classical style was adhered to in French sculpture much longer than in painting, though frequently modified by the modern taste for gracefulness and sensation. The chief representative of this style was *Pradier* (1790-1852), whose sculptures for a long period formed the standard works of the kind. An opposite style, practised by *David d'Angers* (1789-1856), found less favour, except perhaps in the province of portrait-sculpture, of which he produced numerous exanples. Genre-sculpture, bordering to some extent on the Renaissance style, has been practised of late with much success. Among the most popular works of the kind are *Rude*'s 'Neapolitan Fisherman', *Duret*'s 'Tarantella Dancer', and *Jouffroy*'s 'Young Girl'. Most of the latest sculptors, while inclin-

ing to idealistic principles, have also admitted naturalistic elements; they show a preference for the pourtrayal of action and passion, and do not always avoid an approach to the picturesque. Since the time of Pradier and David d'Angers two new generations have sprung up, among whom *Guillaume*, *Cavelier* (1814-1894), and *Dumont* (1801-1884) are the most distinguished seniors, while *Perraud* (1821-1876), *Bourgeois*, *Barrias* ('Oath of Spartacus'), *Moreau*, *Mercié* ('Gloria Victis'), *Maindron* (1801-1884), *Chapu* (1833-1891), and *Carpeaux* (1827-1875) are also names of high repute. In the special department of animal-sculpture the most marked success has been achieved by *Barye*. In the execution of his 'Florentine Singer' *Paul Dubois* (1829-1883) took a very promising step by reverting to the early Italian Renaissance style.

One of the chief glories of the French plastic art, however, as is well known, consists in its bronze works, which are unrivalled both in technical manipulation and in artistic taste. Indeed the intimate association of the artist and the art-handicraftsman, and the perfection to which the works of the latter are brought in almost every branch, form the most characteristic features of Parisian art, and are traceable to the foundation of the Gobelins Manufactory (p. 260) by *Colbert* in 1666.

PARIS.

PRELIMINARY INFORMATION.

1. Arrival in Paris.

Travellers with hand-baggage must declare the nature of its contents to the *octroi* officials at the exit from the station. Articles of food are liable to duty, payable at the adjoining octroi-office. Travellers with luggage-tickets have usually about 10 min. to wait till the baggage is all arranged for distribution on the long tables in the *Salle des Bagages*. This interval should be employed in engaging one of the fiacres or cabs which are in waiting outside the station. (The cabs in the first row are generally pre-engaged.) After receiving the driver's number *(numéro)* and telling him to wait for the luggage *('restez pour attendre les bagages')*, the traveller may proceed to superintend the examination of luggage (comp. p. xiv). Hand-bags and rugs should not be lost sight of, or deposited in the cab, before the traveller is himself ready to take his seat, as there are numerous thieves always on the look-out for such opportunities.

As soon as the traveller is released from the custom-house examination, he should secure the services of a porter (*facteur*, 20-30 c.), telling him the number of the fiacre engaged. Cab-fares, see the 'numéro' or the Appx. p. 32.

The ordinary omnibuses are not available for travellers with luggage, and considerable acquaintance with Paris is moreover necessary to understand the various lines (comp. p. 20). The latter remark also applies to the *Railway Omnibuses* from the Gare de Lyon and the Gare d'Orléans, for though these vehicles take luggage, their routes lie outside the quarters preferred by visitors. — The *Voitures Spéciales* (see below) and the railway *Omnibus de Famille* are comfortable conveyances for families or large parties. The latter are usually to be found waiting at the station, but it is safer to order one by telegram (forwarded gratis by any station-master on the route), or by letter the day before arrival, from the Chef du Bureau des Omnibus at the station where the traveller is to alight. The charge varies according to the station and the size of the omnibus required (usually with 7 or 12 seats). Detailed information may be found in the 'Renseignements Généraux' of the various lines in the *Indicateur des Chemins de Fer* (p. 23). Railway offices in Paris, see pp. 23. 24.

The *Voitures Spéciales* at the *Gare du Nord* resemble the Voitures de Remise (p. 19), but are stationed in front of them beyond the omnibuses (see the placards); fares, per drive, including luggage, for 4 pers.

2½ fr. by day (6 or 7 a.m to midnight), by night 3 fr., or when ordered beforehand 4 fr. — The *Voitures Spéciales* at the *Gare de l'Ouest* have the same tariff as the ordinary cabs with four seats (comp. Appx. p. 32), but are dearer if ordered beforehand and for the drive to the Gare de Lyon or Gare d'Orléans. Comp. the *Indicateur*.

Travellers arriving late at night, and not wishing to put up at one of the large hotels mentioned at p. 3, had better proceed on foot with their hand-baggage to the nearest hotel, leaving their heavy luggage (the receipt for which they retain) to be claimed next day. Hotels near the stations, see p. 8.

2. Hotels.

Alphabetical list at the end of the Book, after the Index.

Travellers for pleasure, with whom economy is of no serious moment, will naturally prefer either the Boulevards or the principal streets in the vicinity of the Opéra, the Louvre, and the Bourse, especially if ladies are of the party. Gentlemen travelling alone may, on the other hand, secure very comfortable quarters at a much more moderate rate in the less-frequented houses in various side-streets, as well as on the left bank of the Seine.

The following list of Parisian hotels comprises merely a selection of the better known houses in the quarters frequented by strangers. It is often difficult to draw the line between houses of the first, and those of the second class, but the situation and charges may generally be regarded as determining this point (p. 3). When ladies are of the party an unmistakably first-class hotel should always be selected. The prices given here have been obtained on the best available authority, but their absolute accuracy cannot be guaranteed, for changes are always liable to occur. Enquiry as to prices should always be made on the day of arrival or the day following, to prevent unwelcome surprises. This is quite customary, even when the visit is to be of a night's duration only, and it is especially useful in the case of hotels which do not publish their tariff. The rooms first shown to travellers are rarely either the best or the least expensive. When a prolonged stay is contemplated the bill should be obtained every two or three days, in order that errors, whether accidental or designed, may be detected. When the traveller intends to start early in the morning, he had better pay, or at least examine, his bill on the previous evening.

There is no obligation, direct or indirect, to partake of the table d'hôte meals in the hotels; and for sight-seers it would frequently be a great inconvenience to have to return to the hotels for these meals.

Articles of Value should never be kept in the drawers or cupboards at hotels. The traveller's own trunk is probably safer; but it is better to entrust them to the landlord, from whom a receipt should be required, or to send them to a banker. Doors should be locked at night.

The charge for meals stated in the following list includes wine, unless the contrary is stated; and lights and attendance are sometimes included in the charge for rooms. Meals served separately or in private rooms are usually, of course, charged higher. Even when *Attendance* is an item in the bill, it is usual to give the concierge, the 'boots', and the waiter by whom the traveller has been specially attended, a fee of 1-3 fr. each according to the length of the sojourn in the hotel.

Right Bank of the Seine. The largest hotels in Paris are: the *HÔTEL CONTINENTAL, Rue de Castiglione 3, and Rue de Rivoli (Plan, Red, 18; special plan *II* †), opposite the Garden of the Tuileries. — The *GRAND HÔTEL, Boulevard des Capucines, adjoining the Opera House (Plan, R, 18; *II*). — The *GRAND HÔTEL DU LOUVRE, Rue de Rivoli 172, adjoining the Palais-Royal (comp. Plan, R, 20; *II*), somewhat reduced in size since its disconnection from the Magasins du Louvre. — The *HÔTEL TERMINUS, at the Gare St. Lazare (Pl. Brown, 18), not quite so well situated as the others, but perhaps the most comfortable. — The *HÔTEL MODERNE, Place de la République (Pl. R, 27; *III*), beyond the strangers' quarters, with lower charges for R.

These hotels, magnificent edifices occupying whole blocks of streets, and each containing 300-700 rooms, are admirably managed and replete with every comfort. Travellers are sure to find accommodation at any of them, at any hour of the day or night; but many will prefer the smaller, quieter, and less expensive houses, especially when ladies and children are of the party. On arrival a room at the desired charge is asked for at the bureau, where also the bill is afterwards paid. It is not necessary to take any meals in the house, and articles are paid for as consumed. The hotels are, of course, provided with lifts. The ordinary charges are: R. 4 to 40 fr., L. 1, A. 1-1½ fr., B. (tea or coffee with bread and butter) 1-2½ fr., déj. 5 fr., table d'hôte 6 (Louvre), 7, or 8 fr. (Grand Hôtel).

In the *Rue de Rivoli:* 172, GRAND HÔTEL DU LOUVRE (see above); 206, HÔTEL DU JARDIN DES TUILERIES; 228, MEURICE; 226, WINDSOR; 218, BRIGHTON; 208, WAGRAM; 202, RIVOLI. The last six, all of the first class, are much frequented by English travellers. Charges: R. from 2 (Rivoli) and 4 (Wagram) to 7, 10, 12, and 20 fr. (Tuileries); L. 1, A. 1-1½ fr., B. 1-2, déj. from 3, D. 6 or 7 fr. (Brighton), wine extra. — Rue de Rivoli 83, not far from the Louvre, *HÔTEL STE. MARIE, R. 3-7, B. 1¼, déj. 3, D. 3-4 fr.

In the *Rue du Louvre:* 40, HÔT. CENTRAL DE LA BOURSE DE COMMERCE, R. 4-10, incl. A., B. 1½, déj. 4, D. 6 fr.

In the *Rue St. Honoré* (Pl. R, 18; *II*), first-class: HÔTEL DE LILLE ET D'ALBION, 223 (R. 4-12, A. 1, B. 1¾, déj. 4, D. 5 fr., wine extra); GRAND HÔTEL ST. JAMES, 211 (R. 3-12, L. ¾, A. 1,

† For explanation of references to Plan, see end of the book, before the index of streets. The italicised Roman numerals (*II*) refer to the special or district plans. The streets parallel with the Seine are numbered from E. to W., while the numbers of the cross-streets begin at the end next the river; the even numbers are on the right, the odd on the left.

B. 1½, déj. and D. as at the former; CHOISEUL, 241; HÔTEL DE FRANCE ET DE BATH, 239.

Rue d'Alger 13 and Rue St. Honoré 221: HÔTEL D'OXFORD ET DE CAMBRIDGE, good, R. 3-7, L. ½, A. ½, B. 1½, déj. 3½, D. 4 fr. — *Rue d'Alger* 4, HÔTEL DE LA TAMISE, R. 2½-8, L. ¾, A. 1, déj. 3½, D. 5 fr., wine extra.

In the *Rue St. Roch:* 4, HÔTEL DE PARIS ET D'OSBORNE (R. 3-11, B. 1½, déj. 2½, D. 3 fr., wine extra); 5, ST. ROMAIN (R. 3-10, L. ½, A. ½ fr.).

In the *Place Vendôme* (Pl. R, 18; *II*): BRISTOL, DU RHIN, VENDÔME, aristocratic houses, with special clientèles.

In the two streets leading respectively southwards and northwards from the Place Vendôme are several large hotels, much frequented by English visitors: *Rue de Castiglione:* CONTINENTAL, No. 3 (see p. 3); DE LONDRES, 5 (R. from 4, A. 1, B. 2, déj. 4 fr., wine extra); MÉTROPOLE, 6 (R. from 3, B. from 1½, déj. 3, D. 5 fr., wine extra); CASTIGLIONE, 12 (R. from 4, A. 1, B. 1½-2, D. 6 fr., wine extra); BALMORAL, 4; DOMINICI, 7; DE LIVERPOOL, 11. — *Rue de la Paix:* *MIRABEAU, 8, a family hotel, with comparatively few R. (5-15 fr.); DE WESTMINSTER, 11 & 13; DE HOLLANDE, 20; DES ILES BRITANNIQUES, 22; all of the first class.

In the *Avenue de l'Opéra* (Pl. R, 18, 21; *II*): *BELLEVUE, 39 (R. 4-10, L. 1, A. 1, B. 1½, déj. 4, D. 5 fr., wine extra); DES DEUX MONDES, 22. — In the *Rue de l'Echelle:* 11 and 7, HÔTEL BINDA and GRAND HÔTEL NORMANDY, both frequented by the English, R. from 4-5, B. 1½-2, D. 6 fr.; HÔTEL THÉRÈSE, Rue Ste. Anne 11bis, R. 4-7, L. ½, A. ½, B. 1¼, déj. 3½, D. 4 fr.

In the *Rue Daunou* (Pl. R, 18; *II*): GRAND HÔTEL DE L'AMIRAUTÉ, 5 (R. 5-12, L. ¾, A. 1, B. 1½-2, déj. 6, D. 7 fr.); CHATHAM, 17 & 19 (slightly dearer; English guests); DE CHOISEUL ET D'EGYPTE, 1; DE RASTADT, 4; DE L'EMPIRE, 7; D'ORIENT, 6 & 8.

To the W. of the Rue de la Paix: *Rue des Capucines*, No. 5, HÔTEL DE CALAIS, R. from 3, L. ¾, A. ¾, B. 1½, déj. 3, D. 4 fr., wine extra.

In the *Rue Louis-le-Grand* (Pl. R, 18; *II*), leading southwards from the Boulevard des Capucines and intersected by the Avenue de l'Opéra: LOUIS-LE-GRAND, 2 *(Hôtel meublé).*

In the *Rue d'Antin*: DES ETATS-UNIS, 16; D'ANTIN, 18, R. 3-10 fr., L. 60 c., A. ½, B. 1¼, déj. 3½, D. 4 fr. 10 c.; *Maisons Meublées*, 18, 20, and 22. — In the *Rue de Port-Mahon*: GRAND HÔTEL DE PORT-MAHON, 9, R. 2-7, L. ¾, etc. as above.

In the *Boulevard des Capucines* (Pl. R, 18; *II*): GRAND HÔTEL DES CAPUCINES, 37, R. 2½-10 fr.; *Maisons Meublées*, 25 and 29, R. 3-6 fr.

Near the *Madeleine* (Pl. R, 18; *II*): *Cité de Retiro*, 5, HÔTEL PEREY (R. 3-8, A. ½, B. 1½, déj. 3, D. 4 fr., wine extra); 9, HÔT. & PENS. TÈTE, slightly more expensive. — HÔTEL VOUILLE-

MONT, Rue Boissy d'Anglas 15. — In the *Boulevard Malesherbes:* Hôtel Malesherbes, 26, R. 5-8, L. 1/2, A. 1, B. 1 1/2-2, déj. 5, D. 7 fr. — In the *Rue de l'Arcade:* Bedford, 17 & 19, English (R. 3-20, L. 1, A. 1 1/2, B. 1 1/2, déj. 4, D. 6 fr., wine extra); Newton, 13, unpretending; de l'Arcade, 7, R. 2-5, L. & A. 3/4, B. 1, déj. 2 1/2, D. 3 fr. — *Passage de la Madeleine*, at the end of the Place: 4, Hôtel Lartisien, unpretending; 6, Hôtel Pfeiffer, R. 3 1/2-6, L. & A. 1, déj. 3, D. 4 fr. — *Rue de Sèze*, 16, Hôtel de Sèze, R. 3-8, L. 1/2, B. 1 1/2, déj. 3 1/2, D. 4 1/2 fr. — In the *Rue Pasquier:* Buckingham, 32 (D. 4 fr.). — In the *Rue d'Anjou:* Hôtel du Prince de Galles, Nos. 24 & 26. — *Rue Duphot:* Burgundy, 8 (R. 2-10, L. 1/2, B. 1 1/2, déj. 3, D. 4 fr.), frequented by English visitors; de l'Amirauté (meublé), 20. — To the S. of the Boulevard de la Madeleine, in the *Rue Richepanse:* 15, Hôt.-Pens. Rapp, pens. from 10 fr., well spoken of; 11, Hôtel du Danube, déj. 4, D. 6 fr.; 6, de la Concorde, déj. 3, D. 3 1/2 fr.; 14, Richepanse (meublé).

Nearer the Opéra, to the N. of the Boulevard: *Rue de Caumartin:* 14, Grand Hôtel de Grande Bretagne (R. 3-6 fr.); 33 & 35, de St. Pétersbourg, R. 4-12, déj. 3, D. 4 fr., wine extra. Near the Opéra: Grand Hôtel, see p. 3; hotels in the avenue, boulevards, and adjoining streets, see above and below.

Boulevard des Italiens (Pl. R, 21; *II*): 32, and Rue du Helder 6, *Hôtel de Bade, R. 4-10, L. 1, A. 1, B. 1 1/2, D. 6 fr.; same Boulevard, 2, and Rue Drouot 1, *Hôtel de Russie, R. 6-16, B. 1 1/2, déj. 4, D. 5 fr.

To the N. of the Boulevard des Italiens, in the *Rue du Helder*: 9, Hôtel du Helder (R. 5-7, A. 1, B. 2, déj. 4, D. 6 fr., wine extra); 16, de l'Opéra, well spoken of; 8, du Tibre, R. 4-12 fr.; 10, du Nil, Richmond. — In the adjacent *Rue Taitbout*: d'Espagne et de Hongrie, 4 & 6; Taitbout, 12.

In the *Rue Laffitte*, also issuing from the Boulevard des Italiens (Pl. B, 21; *II*): 38, *Laffitte (R. 3-7, B. 1 1/4, déj. 3, including coffee, D. 3 1/2 fr.); 20, Byron (R. 2 1/2-10 fr.); 32, des Pays-Bas; 33, de France (R. 3-6 fr.); 16, *Maison Meublée.*

In the *Rue Le Peletier*, parallel to the Rue Laffitte: Grand Hôtel de l'Europe, 5 (R. 2 1/2-10 fr.); *Maisons Meublées* at Nos. 13 and 27. — *Rue Rossini*, 16, Rossini, R. 3-10 fr.; meals 3, 4, and 6 fr.

In the *Rue Lafayette*, parallel to the Boulevards on the N. (Pl. B, 21): Grand Hôtel Suisse, 5, near the Opéra, R. 3-6, L. 1/2, A. 1/2, B. 1 1/2, déj. 3, D. 4 fr. — Adjoining the last, in the *Cité d'Antin*: 10, Hôtel Victoria, R. 2-10, L. & A. 3/4, B. 1 1/2, déj. 3 1/2, D. 4 1/2 fr.; 1 & 3, and 57 Rue de Provence, de France.

To the S. of the Boulevard des Italiens (Pl. R, 21; *II*), well situated: *Rue de la Michodière*, 9, Hôtel de Gand et de Germanie, R. 2-6, L. 1/2, B. 1 1/4, déj. 2 1/2, D. 3 1/2 fr., unpretending. — *Rue*

Monsigny, 9, GRAND HÔTEL DE LA NÉVA (R. 3-8, déj. 3, D. 4 fr.); 1, MONSIGNY. — *Rue Marivaux:* 5, FAVART, R. 3-7 fr., L. 75-60 c., A. 1/2, B. 1 1/4 fr. — *Rue de Grammont*: 2, GRAND HÔTEL DU PÉRIGORD; 1, DE MANCHESTER.

To the S. of the Boul. des Italiens and the Boul. Montmartre: *Rue de Richelieu* (Pl. R, 21; *II*, *III*), 63, DE MALTE (R. 2 1/2-5, L. 1/2, A. 1/2-3/4, déj. 4, D. 5 fr.); 69, DE VALOIS; 17, GRAND HÔTEL D'ORLÉANS; 95, CUSSET (meublé), near the boulevards. — In the *Square Louvois*, *GRAND HÔTEL LOUVOIS, R. 3-6, déj. 4, D. 4 1/2 fr.

Rue Vivienne (Pl. R, 21; *II*): 40, VIVIENNE; 39-43, FRASCATI, near the boulevards, R. 3-12, L. 3/4, A. 1/2, B. 1 1/2, déj. 3 1/2, D. 4 1/2 fr. — *Place de la Bourse* (Pl. R, 21; *III*): 13, CLAISE, R. 3 1/2-10, L. 3/4, A. 1/2 fr., no table d'hôte.

Rue Notre-Dame-des-Victoires (Pl. R, 21; *III*): 36, GRAND HÔTEL DE NICE; 17, GRAND HÔTEL DE LA BOURSE ET DES AMBASSADEURS (meublé); 11, NATIONAL, R. 2 1/2-12, L. 1/2, B. 1-1 1/4, déj. 3, D. 3 1/2 fr., A. at discretion; 23, GRAND HÔTEL SUISSE (meublé), near the boulevards, etc. — *Rue Paul-Lelong*, 27: HÔTEL DES COLONIES, R. 2 1/2-5, L. 3/4, A. 1/2, B. 1, déj. 3, D. 4 fr.

Rue Croix-des-Petits-Champs (Pl. R, 20, 21; *II*, *III*), near the Palais Royal: 27, DU LEVANT; 10, DE L'UNIVERS ET DU PORTUGAL, well spoken of (R. 2 1/2-5 fr., L. 60 c., A. 1/2, B. 1-1 1/4, déj. 3, D. 3 1/2 fr.); 4, DU GLOBE (R. 2-5 fr.). — Between this street and the Palais-Royal: *Rue Radzivill*, 31, GRAND HÔTEL DE HOLLANDE (another entrance Rue de Valois 46). — *Rue de Valois:* near the Louvre, 4, COSMOPOLITAN HÔTEL.

Rue Montmartre (Pl. R, 21; *III*), near the Bourse: GRAND HÔTEL D'ANGLETERRE, 56.

Boulevard Montmartre (Pl. R, 21; *III*): No. 3, GRAND HÔTEL DORÉ ET DES PANORAMAS; 10, RONCERAY *(de la Terrasse)*.

Boulevard Poissonnière (Pl. R, 21; *III*): No. 32, HÔTEL DES GRANDS-BOULEVARDS *(Brébant)*, R. from 3 fr.; 30, BEAU-SÉJOUR; 16, ROUGEMONT (R. 3-14 fr.).

In the *Cité Bergère*, to the N. of the two last-named boulevards, are some cheaper houses. — *Rue du Faubourg-Montmartre:* 38, *GR. HÔT. DE PARIS, R. up to 5, L. 1/2, A. 1/2, B. 1 1/2, déj. 3, D. 4 fr. — *Rue Bergère* 34, GR. HÔT. BERGÈRE, R. 3-5, L. 3/4, A. 1, B. 1 1/2, déj. 4, D. 5 fr.; 30bis, DE LA MAISON-BLANCHE (meublé).

Rue Richer (Pl. R, 21; *III*): 3, INTERNATIONAL *(Brésilien)*; 60, GR. HÔT. RICHER.

Rue de Trévise (Pl. R, 21; *III*), a quiet street: 10-12, MARTIN *(de Cologne)*; 7, DE BELGIQUE ET DE HOLLANDE; 18, DE TRÉVISE; 44, DE LA HAVANE.

Rue du Conservatoire (Pl. R, 21; *III*), parallel to the last: 17 (and Rue Richer 11), DE BAVIÈRE; 7, DE LYON & DE NEW YORK.

To the N. of the Boul. Bonne-Nouvelle (Pl. R, 24; *III*), *Rue de l'Echiquier;* 36, at the corner of the Rue d'Hauteville, which

leads to the boulevard: *DU PAVILLON, R. 2-5 fr., L. 60 c., A. 3/4, B. 1 1/2, déj. 3, D. 3 1/2 fr., frequented by Germans. — *Passage Violet*, HÔTEL VIOLET.

The hotels in the Rue St. Denis, Boul. de Sébastopol, Boul. de Strasbourg, and that neighbourhood, are somewhat distant from the principal sights, but well situated for business purposes. — *Rue St. Denis*, 155: *DE ROUEN, unpretending. — *Rue du Caire*, 4: DE FRANCE, near the Square des Arts et Métiers. R. 3-4, L. 1/2, B. 1-1 1/4, déj. 3, D. 3 1/2 fr. — *Rue de Turbigo:* DU CHARIOT D'OR, 39, R. 2-5 fr.; GRAND HÔTEL EUROPÉEN, 67, R. 2 1/2-6, L. 1/2, B. 1, déj. 3, D. 3 1/2 fr.; HÔTEL MODERNE, see p. 3. — *Avenue Victoria*, 20, near the Hôtel de Ville: HÔTEL BRITANNIQUE, well spoken of, R. 1 1/2-6. L. 1/2, A. 1/2, B. 1 1/4, D. 3 fr., wine extra.

In the *Champs-Elysées:* MEYERBEER, Rue Montaigne 2, at the Rond-Point; SUFFREN, Avenue des Champs-Elysées 71; D'ALBE, Avenue des Champs-Elysées 101 and Avenue de l'Alma 73, R. 5-20, L. 1. A. 1, B. 2, déj. 'à part' 5, D. 7 fr. — Near the Arc de Triomphe (Pl. B, 12; *I*): *Avenue de Friedland*, 43, *ROYAL HÔTEL; 61, HÔTEL CAMPBELL. — *Rue Balzac*, 11, HÔTEL CHATEAUBRIAND; 4, VILLA BALZAC; 3, HÔTEL DU DERBY; 8, HÔTEL BEAUJON. — *Rue Lord-Byron*, 18, VILLA LORD BYRON. — *Rue Châteaubriand*, 18, MAISON DE FAMILLE. Most of these are second-class family hotels.

Left Bank of the Seine. The hotels on the S. side of the river, being at some distance from the Palais-Royal and the Boulevards, are less conveniently situated than the above for sight-seeing, especially if the traveller's stay be short.

Quai Voltaire, 19 (Pl. R, 17; *IV*), near the Pont des Sts. Pères: HÔTEL VOLTAIRE, R. 3-6, L. 1/2, A. 3/4, B. 3/4-1 1/2 fr. — *Rue de Lille*, 45, DES AMBASSADEURS, R. 2-8, L. 1/2, A. 1/2, B. 1 1/4, déj. 3 1/2, D. 4 fr. — *Rue de Beaune*, 5, DE FRANCE ET DE LORRAINE. — *Rue de l'Université:* 32, DES MINISTRES; 22, DE L'UNIVERSITÉ. — *Rue Bonaparte*, 3, DE LONDRES. — *Rue des Saints-Pères*, 65, DES SAINTS-PÈRES, R. 3-5, L. 1/2, A. 1/2, B. 1 1/4, déj. 3 1/2, D. 4 fr. — *Rue de Grenelle*, 16 & 18, DU BON LAFONTAINE. The last two hotels are frequented by the clergy. — *Rue Jacob*: 44, JACOB; 29, D'ISLY, R. 1 1/2-5 fr. (25-125 per month), unpretending. — *Rue de Seine*: 52, DE SEINE, R. 2 1/2-5 fr.; 63, DU MONT BLANC. — *Rue de Tournon*, 7, near the Palais du Luxembourg, FOYOT.

The following are in the *Quartier Latin* (comp. p. 213). *Boulevard St. Michel* (Pl. R, 19; *V*): GR. HÔT. D'HARCOURT, 3, R. 2 1/2-6, L. 1/2, A. 1/2, B. 1-1 1/4 fr.; DU MUSÉE DE CLUNY, 18; DE SUEZ, 31, R. 2-5 fr. (30-100 fr. per month), L. 30 c., A. 1/4, B. 1, déj. 1 1/2, D. 2 fr.; *Maisons Meublées*, 21, 41, and 43. — *Rue Racine*, close to the Boulevard St. Michel 2, DES ETRANGERS, R. 2 1/2-4 (30-80 fr. monthly), B. 1, déj. 2, D. 2 1/2 fr. — *Rue de l'Ecole de Médecine*, 4, *ST. PIERRE, R. 1 1/2-3 1/2 (20-60 fr. monthly), L. 1/2, B. 3/4, déj. 2, D. 2 fr. — *Rue du Sommerard*, 22, DU MIDI, R. 2 1/2-3 1/2 (30-60 fr. monthly), B. 3/4 fr. — *Rue des Carmes*, 5 and 7, HÔTEL DES CARMES, R. 2-5 (25-60 fr. monthly), L. 40 c., A. 1/2 fr., B. 60 c.-1 fr., déj. 1 3/4, D. 2 fr. — *Rue Corneille*, 5, CORNEILLE, adjoining the Odéon, R. 2-4 (30-80 monthly), déj. 1 1/2-2, D. 2-3 fr.

Hotels near the Stations. Near the GARE DU NORD (Plan, Brown, 23, 24): *Grand Hôtel du Chemin de Fer du Nord*, *Hôtel Cailleux*, both opposite the exit from the station; *Hôtel Belge*, Rue St. Quentin 35bis; *Hôtel de la Gare du Nord*, Rue St. Quentin 31.

Near the GARE DE L'EST (Plan B, 24): *Grand Hôtel St. Laurent & de Mulhouse*, Rue de Metz 4, to the left on leaving the station; *Hôtel de Bâle*, same street, 6, R. 3-6, L. 1/2, B. 1 1/4 fr.; then, in the Boulevard de Strasbourg: 78, *Grand Hôtel de Strasbourg;* 74, **Grand Hôtel de l'Europe*, R. 2 1/2-7, L. 1/2, B. 1-1 1/4, lunch 2 1/2, D. 3 fr.; 72, *Hôtel de Paris*. Nearer the station: *Hôtel du Chemin de Fer*, Rue de Strasbourg 11; *Hôtel Français*, same street, 13 (R. from 3 1/2 fr.).

Near the GARE ST. LAZARE (*Ouest, Rive Droite;* Plan B, 18): *Hôtel Terminus*, see p. 3; *Hôtel de Londres & de New York*, Rue du Havre 15, opposite the station, R. 4-6, B. 1 1/2, lunch 3, D. 4 fr.; adjacent, *Grand Hôtel Anglo-Américain*, Rue St. Lazare 113; *Gr. Hôtel de Rome*, Rue de Rome 15.

Near the GARE MONTPARNASSE (*Ouest, Rive Gauche;* Plan, Gray, 16): *Grand Hôtel de France & de Bretagne*, Rue du Départ 1 & 3; *Hôtel de la Marine & des Colonies*, Boulevard Montparnasse 59.

Near the GARE DE LYON (Plan G, 28): *Grand Hôtel & Restaurant du Chemin de Fer de Lyon*, Boulevard Diderot 19 & 21; *Hôtel de l'Univers*, Rue de Châlon 46, on the side for starting.

Near the GARE D'ORLÉANS (Plan G, 25): several small hotels in the Boulevard de l'Hôpital, opposite the side of arrival; *de la Tour d'Argent*, Quai de la Tournelle 15, 1/2 M. farther on, with restaurant.

Furnished Apartments are easily obtained in all the principal quarters of Paris. A *yellow* ticket on the door indicates furnished, a *white* unfurnished rooms. In winter a furnished room in the vicinity of the Boulevards costs 80-120 fr. per month, a small suite of rooms 250-500 fr.; in summer prices are much lower. A room in the Latin Quarter may even be obtained for 30-50 fr.

3. Restaurants.

Alphabetical list at the end of the Book, after the Index.

Paris is indisputably the cradle of high culinary art. As the ordinary tables d'hôte convey but a slender idea of the perfection to which the art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, where, however, the connoisseur must be prepared to pay 10-15 fr. for his dinner, exclusive of wine.

We shall enumerate a few of the best restaurants, especially those in the most frequented situations (Palais-Royal, Boulevards, etc.). The least expensive are those at some distance from the most fashionable streets; and at such establishments the cuisine is often as good as in the more showy houses. The charges are stated approximately, but, like those of the hotels, they generally have an upward tendency.

HOURS. The Parisian's first breakfast generally consists of a cup of coffee and a roll at an early hour. The second breakfast, or *Déjeuner à la Fourchette*, is a substantial meal, resembling dinner, and is served at the restaurants between 11 and 1 o'clock. The Parisian dinner-hour is 6-8 p.m.; to avoid the crowd, strangers should not be too late. Most of the restaurants on the Grands-Boulevards are kept open almost the whole night.

'*Garçon, l'addition, s'il vous plaît!*' 'Waiter, the bill!' The waiter then brings the account from the '*dame de comptoir*', and on receiving payment expects a '*pourboire*' of 25-30 c. (10-20 in the inferior restaurants). When three persons dine together, it is sufficient to double the above pourboire.

RESTAURANTS À LA CARTE. At these restaurants (pp. 12, 13) the portions are generally so ample, that one portion suffices for two persons, or two portions for three. The visitor should therefore avoid dining alone. It is even allowable to order one portion for three persons. Ladies may dine at the best restaurants with perfect propriety.

Most of the larger restaurants, particularly those in the Boulevards, have '*cabinets particuliers*', or private dining-rooms, with separate entrances and a distinct staff of servants, where the charges are much higher than in the public rooms.

The Bill of Fare usually presents a very extensive choice of viands. At the large restaurants whatever dish is selected is sure to be found unexceptionable of its kind, but at the smaller restaurants it is not prudent to order anything not mentioned in the '*carte du jour*'. Waiters, when asked what can be had, naturally enumerate the most expensive dishes first.

The following list comprises the names of the commonest dishes. The triumphs of Parisian culinary skill consist in the different modes of dressing fish and 'filet de bœuf', and in the preparation of 'fricandeaux', 'mayonnaises', and sauces.

1. POTAGES (Soups).

Potage au vermicelle, vermicelli soup.
Pâte d'Italie, soup with maccaroni.
Potage à la Julienne, soup containing finely-cut vegetables.
Purée aux croûtons, a kind of pea-soup with dice of toast.
Consommé aux œufs pochés, broth with eggs.
Tapioca, a kind of sago soup.

2. HORS D'ŒUVRE.

Huitres, oysters.
Rôties, pieces of toast.
Saucisson, sliced sausage.
Cornichons, pickled cucumbers.
Tourte, pâté with fish or meat.
Vol au Vent, light pastry with meat.
Escargots, snails.
Grenouilles, legs of frogs.

3. BŒUF (beef).

Boeuf au naturel, boiled beef.
Boeuf sauce tomate, beef with tomato sauce.
Beefsteak, or *biftek aux pommes*, beefsteak with potatoes (*bien cuit*, well-done; *saignant*, underdone).
Châteaubriand, a kind of steak.
Filet aux truffes, fillet of beef with truffles.
Filet au jus, fillet with gravy.

4. MOUTON (mutton).

Côtelette panée, cutlets with bread-crumbs.
Blanquette d'agneau, fricassée of lamb.
Gigot de mouton, leg of mutton.
Ragoût de mouton or *Navarin aux pommes*, mutton with potatoes and onion-sauce.

5. VEAU (veal).

Ris de veau, sweetbreads.
Fricandeau de veau, slices of larded roast-veal.
Blanquette de veau, fricassée of veal.
Cervelle de veau au beurre noir, calf's-head with brown sauce.
Foie de veau, calf's-liver.
Rognons de veau, veal kidneys.
Veau rôti, roast veal.

6. PORC (pork).

Pieds de cochon à la Ste. Menehould, pig's pettitoes seasoned.
Porc rôti, roast pork.

7. VOLAILLE (poultry).

Chapon, capon.
Poulet, chicken, prepared in various ways. *Un quart de poulet*, enough for one person, and even for two persons at the large restaurants. (*l'aile ou la cuisse?* the wing or the leg? the former being rather dearer).
Croquette de volaille, baked fowl.
Canard aux navets, duck with young turnips.
Caneton, duckling.
Oie, goose.
Dindon, turkey.
Pigeon, pigeon.

8. GIBIER (game).

Perdrix, partridge (*aux choux*, with cabbage and sausages).
Perdreaux, young partridges.
Caille au gratin, quail with bread-crumbs.
Filet de chevreuil, roast venison.
Civet de lièvre, ragout of hare.

9. PÂTISSERIE.

Pâté au jus, meat-pie.
Pâté de foie gras aux truffes, a kind of paste of goose-liver and truffles.

10. POISSON (fish).

Saumon, salmon.
Sole au gratin, baked sole.
Limande, a kind of flat fish.
Brochet, pike.
Carpe, carp.
Anguille, eel.
Turbot, turbot.
Raie, roach (*au beurre noir*, with brown sauce).
Maquereau, mackerel.
Truite, trout; *truite saumonée*, salmon-trout.
Matelote, ragout of fish.
Morue, cod.
Moules, mussels.
Ecrevisses, crabs.
Homard, lobster.
Crevettes, shrimps.

11. SALADES (salads).

Salade suivant la saison, salad according to the season.
Laitue (pommée), lettuce-salad.
Chicorée, endive-salad.

12. ENTREMETS or LÉGUMES (vegetables).

Lentilles, lentils.
Asperges, asparagus.
Artichauts, artichokes.
Petits pois, green peas (*au beurre*, with butter-sauce; *purée de pois*, mashed peas).
Haricots verts or *flageolets*, small green beans, French beans; *haricots blancs* or *soissons*, white beans.
Choux, cabbages; *choux fleurs*, cauliflowers; *choux blancs*, white cabbages; *choux raves*, kohl-rabi; *choux de Bruxelles*, Brussels sprouts; *choucroute*, pickled cabbage (*garnie*, with lard and sausages).
Pommes, potatoes (it is not customary to add *de terre*).
Pommes frites, fried potatoes.
Pommes sautées, potatoes stewed in butter.
Pommes à la maître d'hôtel, potatoes with butter and parsley.
Purée de pommes, mashed potatoes.
Epinards, spinach.
Chicorée, endives.
Oseille, sorrel.
Carottes, carrots.
Navets, turnips.
Betteraves, beetroot.
Oignons, onions.
Tomates, tomatoes.

13. ENTREMETS SUCRÉS (sweet dishes).

Omelettes of various kinds (*au sucre*, *soufflée*, *aux confitures*, *aux fines herbes*, etc.).
Beignets, fritters.
Charlotte de pommes, stewed apples.
Crème a la vanille, vanilla-cream.
Tourte aux confitures, jam-tart.
Nougat, pudding flavoured with nuts or almonds.

14. DESSERT.

Various kinds of fruit.
Meringue à la crème, cream-tarts.
Parfait, coffee-ice.
The usual varieties of cheese are: *Fromage (à la crème) Suisse* or *Chevalier* (the name of a manufacturer), a kind of cream-cheese.

Fromage de Gruyère, Gruyère cheese.
Fromage de Neufchâtel (Normandy), Neufchâtel cheese.
Fromage de Roquefort (Aveyron), green cheese made of a mixture of sheep's milk and goat's milk.

15. WINES.

The finer wines principally in vogue are: — Red Bordeaux or Claret: *St. Emilion* and *St. Julien* (3-4 fr.), *Château Larose*, *Ch. Latour*, and *Ch. Lafitte* (6-8 fr.). White Bordeaux: *Sauternes* (3-4 fr.). — Red Burgundy: *Beaune* (2½-4 fr.), *Pomard*, *Volnay*, *Nuits* (4-5 fr.), *Romanée* and *Chambertin* (5-8 fr.). White Burgundy: *Chablis* (1½-2½ fr.), *Montrachet* (4 fr.), and *Hermitage* (6 fr.).
Vin frappé, wine in ice.
Carafe frappée, caraffe of iced water.

The bread of Paris is excellent and has been famed since the 14th cent.

If the diner partakes of the '*hors d'œuvre*' presented to him between the courses, consisting of radishes, butter, prawns, etc., his bill will swell into proportions for which he is probably not prepared.

A whole bottle of the ordinary red table-wine, or *vin ordinaire*, is generally placed on the table for each person. If, however, the traveller expressly states that he only wishes half a bottle, he has to pay only for what he consumes. At the smaller restaurants it is often advisable to mix the vin ordinaire with water or mineral water; the best-known varieties of the latter are *Eau de Seltz* (siphon or demi-siphon), *Eau St. Galmier*, *Eau de Vals*, *Eau de Monrand*, and *Eau Bussang*.

RESTAURANTS À PRIX-FIXE. The '*Dîner à Prix-fixe*' resembles a table d'hôte in being a complete repast at a fixed charge, which varies from 1 to 5 fr. in accordance with the number and quality of the dishes; but the diner is at liberty to come at any time between 6 and 8, and is enabled to dine as expeditiously or as leisurely as he pleases. Payment in some instances is made at the door on entering. Where a whole bottle of table-wine is included in the charge for dinner, half a bottle of a better quality may always be obtained in its stead. Meats and vegetables are served separately, but may be ordered together if desired. The cuisine is sometimes little inferior to that of the best restaurants. These establishments are recommended to travellers who are not *au fait* at ordering a French dinner.

The connoisseur in the culinary art will, however, avoid the 'dîner à prix fixe', and betake himself with one or two discriminating friends to a restaurant of the best class; and even the solitary traveller will often prefer a less showy, but more substantial repast at a good 'restaurant à la carte'.

Besides the restaurants enumerated here, there are many others of every kind in every part of the city. Wherever the traveller may chance to take up his abode, he may depend on obtaining a tolerable breakfast and dinner at some restaurant in the vicinity, although the house may not be mentioned in the Handbook.

Visitors are generally admitted to the table d'hôte of the hotels even when not staying in the house, but in some instances previous notice is required. The dinners of the large hotels mentioned at p. 3 are patronised by numerous outsiders.

Restaurants à la Carte in and near the Palais-Royal.

Galerie Montpensier (W. side): *Corazza (Douix)*, 9-12, first class. — Galerie de Valois: *Petit-Véfour*, 106-109. — Galerie d'Orléans (S. side) 30-40, towards the garden 208-213: *Café d'Orléans.*

Before entering the Galerie Montpensier from the end next the Louvre, we observe the **Maison Chevet*, Galerie de Chartres 12 and 15, an unrivalled emporium of delicacies, but not a restaurant. Those who wish to give a really good dinner get their materials from Chevet. Laffitte, the celebrated banker, and minister of Louis Philippe, is said to have sent to Chevet for fish for a dinner to be given at Dieppe.

Rue de Valois 8, at the S. end of the Galerie d'Orléans: *Au Boeuf à la Mode*, recently enlarged, comparatively moderate.

Restaurants à la Carte in the Boulevards.

The even numbers are on the N., the uneven numbers on the S. side (comp. p. 3, note).

Place de la Madeleine: 2, *Durand*, high charges; 3, *Larue*; 9, *Lucas*, in the English style.

Boulevard des Capucines: 12, *Café de la Paix*, connected with the *Grand Hôtel*; 4, *Café Américain*; 3, *Restaurant Julien.*

Boulevard des Italiens: 20, **Maison Dorée*, fashionable; 13, **Café Anglais*, elegantly fitted up; 29, **Café du Helder*, déjeuner on the ground-floor, dinner upstairs; 38, *Paillard.* All these are expensive. 16, **Café-brasserie Riche* (see p. 16). — In the Passage des Princes, near the Rue de Richelieu, Nos. 24-30: *Noël-Peters*, quiet.

Boulevard Poissonnière: 26, *César;* 16, *Restaurant Rougemont;* 9, *Restaurant de France;* 2, *Poissonnière* or *Duflos.* All these are reasonable. — Boulevard Bonne-Nouvelle: No. 36, *Marguery*, with glass-covered terrace, a favourite resort of merchants, well spoken of. — Boulevard St. Denis: 18-14, *Maire* (good wine). — Boulevard St. Martin (or rather, No. 50 Rue de Bondy, which here meets the boulevard): *Lecomte.* — Boulevard du Temple: 29-31, *Bonvalet*, also à prix-fixe. — Boulevard Beaumarchais, 3, near the Place de la Bastille: *Aux Quatre Sergents.*

Other Restaurants à la Carte on the Right Bank.

Avenue de l'Opéra: 41, *Café de Paris.* — Behind the Opéra, Rue Halévy 12 and Chaussée d'Antin 9, *Sylvain* (Tavernier).

Near the Boulevard des Italiens: Rue du Helder 7, **Au Lion d'Or*, first class, tastefully fitted up; Rue de Marivaux 9, *Restaurant de Marivaux* (Joseph); Place Boïeldieu 1, *Taverne de Londres* (Edouard); Rue St. Augustin 10, *Restaurant Gaillon* (Charton).

Rue Daunou, to the S. of the Boulevard des Capucines: 22, **Vian.*

To the S. of the Boulevard Montmartre: Rue de Richelieu 100, in the court, *Lemardelay.*

Place de la Bourse 13: *Champeaux* (Catelain), with garden, first class.

Rue St. Honoré 261, and Rue Cambon 16, *Voisin* (good wine).

Rue Royale 21, *Café-Restaurant Anglais* (Weber).

CHAMPS-ELYSÉES. Most of the restaurants here are expensive. — To the left on entering, *Ledoyen*, to the right, *des Ambassadeurs*, both with fine terraces; farther on, *Café-Restaurant du Rond-Point*, to the right at the Rond-Point, first class; *Grand Café du Cirque* (price-list hung up); etc. Farther on, to the left, *Restaurant d'Albe*, at the Hôtel d'Albe (p. 7).

Avenue du Bois de Boulogne: 10, *Ory*, moderate. At the end of this Avenue (p. 155), the *Pavillons Chinois*, in the Chinese style.

BOIS DE BOULOGNE. All the restaurants here are on a large scale. Near the entrance, close to the Porte Maillot: *Gillet*, Avenue de Neuilly 25. Near the Jardin d'Acclimatation: **Pavillon d'Armenonville*, beautifully situated. There is also a restaurant in the Jardin d'Acclimatation. — The *Restaurants de la Cascade* (comp. p. 157), near the Cascade and the race-course, and *de Madrid* (p. 157), at the gate of that name, are also well situated.

BOIS DE VINCENNES. On the small island in the Lac des Minimes, *Restaurant de la Porte-Jaune* (p. 295).

Restaurants à la Carte on the Left Bank.

Quai d'Orsay 1: *Café d'Orsay*. — Rue de Lille 33, near the Rue du Bac, *Btot*, recommended.

Rue Mazet 3, first street diverging from the Rue Dauphine to the right when approached from the Pont-Neuf (Pl. R, 20): **Magny*. — On the adjacent Quai des Grands-Augustins: 51, **Lapérouse*.

Restaurants of every kind abound in the QUARTIER LATIN. One of the best is **Foyot*, Rue de Tournon 33, near the Luxembourg (Pl. R, 19). — Boulevard St. Germain 110, opposite the Ecole de Médecine, *Mignon*. — Boulevard St. Michel 25, *Café-Restaurant Soufflet*. — Quai de la Tournelle 15, and Boul. St. Germain 6: *de la Tour d'Argent*.

Restaurants with Special Cuisine.

ENGLISH: *Lucas*, Place de la Madeleine 9, and Rue Boissy d'Anglas 28; *Weber*, Rue Royale 21; *Taverne de Londres*, Place Boïeldieu, opposite the Opéra Comique.

ITALIAN: *Beretta*, Passage des Panoramas, Galerie Montmartre (second on the left side) 12.

JEWISH RESTAURANTS: Rue Mazagran 12; Rue Geoffroy Marie 5, *Veuve Levi*, D. $2^1/_2$-$3^1/_2$ fr.

Restaurants near the Stations.

Gare du Nord: *Buffet*, to the right of the façade; *Lequen*, Boulevard de Denain 9; *Barbotte*, Rue de Dunkerque and Rue de Compiègne, well spoken of; *Bouillon Duval*, at the corner of the Boulevard Magenta and Rue la Fayette. — Gare de l'Est: **Restaurant Schaeffer*, at the Hôtel Français, Rue de Strasbourg 13. — Gare St.

Lazare: *Buffet*, beside the Cour du Havre; *Restaurant du Terminus* (p. 3); *Bouillon Duval*, Place du Havre 12 & 14; and several restaurants à prix-fixe (p. 11). — Gare Montparnasse: *Café-Restaurant*, below the station; *Restaurant de la Gare*, Rue du Départ 1; and several restaurants à prix-fixe (p. 11). — Gare de Lyon: *Buffet*. — Gare d'Orléans: *Café de l'Arc en Ciel*, Boulevard de l'Hôpital 2, à la carte and à prix-fixe (3 fr.).

Restaurants à Prix-fixe in the Palais-Royal and Vicinity.

Where two prices are stated, the second includes a better quality of wine.

Galerie Montpensier (W. side, pleasantest on summer afternoons, because in the shade), beginning from the end next the Louvre: No. 23, **Rest. de Paris* (Laurent Catelain), déj. 2, D. 2½ fr.; 40, 41, *Vidrequin*, déj. 1 fr. 15 or 1 fr. 25, D. 1 fr. 50 c. or 2 fr.; 65, *Aux Cinq Arcades*, déj. 2, D. 2½ fr.

Galerie Beaujolais (N. side): 88, **Tissot*, déj. 1¾, D. 2¼ fr.

Galerie de Valois (E. side), returning towards the Louvre: 142 & 145, *Tavernier Aîné*, déj. 2, D. 2½ fr.; 173, **Dîner National*, déj. 3, D. 3½ or 5 fr. (paid on entering).

Rue St. Honoré 202 (1st floor), beside the Palais-Royal and opposite the Louvre, *Restaurant Léon*, déj. or D. 1½, 2, or 3 fr.

Rue Croix-des-Petits-Champs 5, near the Louvre: *Grand Restaurant de l'Univers*, déj. 1 fr. 15, 1 fr. 50 c., or 2 fr., D. 1 fr. 25, 1 fr. 60 c., or 2 fr.

The following Tables d'Hôte may also be mentioned: **Philippe*, Rue et Galerie de Valois, Palais-Royal, 43 and 105, déj. 1 fr. 60, D. 2 fr. 10 c.; *Grande Table d'Hôte Vivienne*, Rue Vivienne 2bis, same prices; *Grande Table d'Hôte du Mail*, Rue du Mail 6, same prices; etc.

Restaurants à Prix-fixe in the Boulevards.

Boulevard Montmartre: 12, **Dîner de Paris*, an old-established house, déj. 3, D. 3½ fr.; also à la carte. — Passage Jouffroy: 10, *Restaurant de la Terrasse Jouffroy*, déj. 3, D. 5 fr.; 16, *Dîner du Rocher*, déj. 2½, D. 3 fr.

Boulevard des Italiens: 27, **Dîner Français* (table d'hôte Excoffier), déj. 3½, D. 4½ fr. (good wine); 9, *Gr. Rest. Universel*, 2-3 fr. — Passage des Panoramas: 25, *Restaur. du Commerce*, 1 fr. 60 and 1 fr. 75 c. — Boulevard Poissonnière: 24, *Bruneaux*, 3-4 fr. — Boulevard St. Martin: 55, *Grand Restaurant de la Porte St. Martin*, déj. 1 fr. 15 or 1 fr. 60 c., D. 1¼-2 fr.; 47, *Restaurant des Nations*, déj. or D. 1¾-2¾ fr.; 15, *Gr. Rest. du Cercle* (Boulon), déj. or D. 1¾-2½ fr. — Rue de Bondy 48, *Rest. des Deux Théâtres*, déj. 2½, D. 3 fr. — Boulevard du Temple: 29-31, *Bonvalet*, déj. 2½, D. 3 fr., also à la carte. — Boulevard Beaumarchais: 1, adjoining the Bastille, *Grande Taverne Gruber*, 2¾-3 fr., coffee included.

TABLES D'HÔTE. *Excoffier*, at the Dîner Français (see p. 14), Boulevard des Italiens 27; *Table d'Hôte Bouittod*, Passage des Panoramas, Galerie Montmartre 6, 2-3 fr.; *Btond* (Moine), Boulevard Montmartre 2 (first floor), $1\frac{1}{2}$-2 fr.

Restaurants à Prix-fixe near the Boulevards.

Near the Madeleine, Rue Royale 14, corner of the Rue St. Honoré: *Darras*, 3-5 fr. — Rue de Richelieu: 104, *Rest. Richelieu* (Lecœur), with winter and summer gardens, $2\frac{1}{2}$-3 fr.; 110, *Restaurant Franco-Russe*, 3-4 fr. — Rue Vivienne: 47 (1st floor), *Rest. de la Bourse*, déj. or D. $1\frac{1}{2}$, 2, 3 fr. — Rue Montmartre: 170 (1st floor), near the boulevards, *Gr. Rest. de Paris*, $1\frac{3}{4}$-3 fr.; 158, *Lhuillier*, déj. 1 fr. 60, D. 1 fr. 60 c.-2 fr.

Rue de la Bourse: 3, *Au Rosbif*, déj. or D. 1 fr. 40 c.

At the Gare St. Lazare: *Au Régent* (Joumarin), Rue St. Lazare 100, $2\frac{1}{2}$-3 fr.; *Rest. Moderne*, Rue du Havre 11, 2-$2\frac{1}{2}$ fr.

Near the Tour St. Jacques, Rue St. Denis 4 and Boulevard de Sebastopol 5, *Chauveau*, $1\frac{3}{4}$, 2, or 3 fr.; Rue St. Denis 6, *Restaurant du Commerce*, déj. 1 fr. 15-1 fr. 40 c., D. $1\frac{1}{4}$, 1 fr. 60 c., or 2 fr.

Restaurants à Prix-fixe on the Left Bank.

Place St. Michel 5, *Café-Restaurant du Palais*, déj. $2\frac{1}{2}$, D. 3 fr.; Place de l'Odéon 1, opposite the theatre: *Café-Restaurant Voltaire*, 3-4 fr. — Boulevard St. Germain: 229, beside the Ministry of War, *Café-Rest. des Ministres*, déj. 3, D. 3-4 fr.; 262, opposite, *Café-Restaurant de la Légion d'Honneur*, déj. $2\frac{1}{2}$, D. 3 fr. — Square Ste. Clotilde: *Restaurant Ste. Clotilde*, déj. 1 fr. 60, D. 1 fr. 75 c. — Rue de Rennes: 53, near the Boulevard St. Germain, *Café-Restaurant de l'Océan*, déj. $2\frac{1}{2}$, D. 3 fr. — Near the Gare Montparnasse, opposite the station, *Café-Restaurant de Versailles*, déj. $2\frac{1}{2}$, D. 3 fr.; *Restaurant Léon*, Rue de Rennes 161, 1 fr. 30 c.-3 fr.

Etablissements de Bouillon.

These are restaurants of a peculiar kind, founded originally in 1855 by a butcher named *Duval*. As in the case of the 'dîners à prix-fixe', the number of dishes to choose from is very limited. The meat is generally good, but the portions are small, and each dish, bottle of wine, and even bread is reckoned separately. The guests are waited on by women, soberly garbed, and not unlike sisters of charity. These houses are very popular with the middle and even upper classes, and may without hesitation be visited by ladies. Each guest on entering is furnished with a card, on which the account is afterwards written.

Usual charges: serviette 5, bread 10, carafon of wine 20, $\frac{1}{2}$ bottle 50, 'demi-siphon' of aërated water 15, soup 25, meat, fish, etc., 30-60, vegetables 25 c.; the charge for an ordinary dinner will, therefore, amount to 2-$2\frac{1}{2}$ fr. or upwards. A fee of 15-20 c.

is left on the table for attendance; the bill is then paid at the bar and receipted, and is finally given up to the 'contrôleur' at the door. The largest of these houses is in the Rue Montesquieu, No. 6, to the E. of the Palais-Royal. The following, among many others, are some of the principal branch-establishments: Rue de Rivoli 194 (Tuileries) and 47, Avenue de l'Opéra 31, Boulevard de la Madeleine 27, Boulevard des Capucines 39, Boulevard Poissonnière 11, Boul. Montmartre 21, Place de la République 17, Place du Havre 12 & 14, Rue de Turbigo 45 (corner of Rue St. Martin) and 3, Boulevard St. Denis 11 (corner of Boul. de Sébastopol) and 26, Boul. de Magenta 101 (near the Gare du Nord), Rue des Filles St. Thomas 7, Rue du Quatre-Septembre 1 (near the Bourse), Boul. St. Michel 26 (at the corner of Rue de l'Ecole de Médecine), Rue du Pont-Neuf 10 (corner of Rue de Rivoli), Rue St. Antoine 234.

Bouillons Boulant, Boulevard des Capucines 35 and Boulevard St. Michel 34.

Beer Houses. Wine Shops.

English, Bavarian, Strassburg, Vienna, and other beer may be obtained at most of the cafés (p. 17) and also at the numerous *Brasseries*, many of which are handsomely fitted up in the old French or Flemish style, with stained-glass windows and quaint wainscoting and furniture. Most of the following are also restaurants. A small glass of beer *(un quart)* costs 30-35 c., a large glass *(un demi)* 50-60 c.; *brune*, *blonde*, dark and light beer.

On the Boulevards: **Pousset*, Boul. des Italiens 14, handsome establishment (Munich beer): **Riche*, Boul. des Italiens 16, elegantly fitted up (Munich beer): **Zimmer*, *Ducastaing*, Boul. Montmartre 18 and 13, ditto; *Taverne Montmartre*, Rue du Faubourg Montmartre 61 (corner of Rue de Châteaudun), fine rooms; *Taverne du Coq-d'Or*, Rue Montmartre 149, near the boulevard, another handsome establishment. — *Splendide Taverne* (music), *Taverne Brebant*, Boul. Poissonnière 27 and 32; *Gruber & Cie.*, Boul. Poissonnière 13 and Boul. St. Denis 15bis (Strassburg beer); *Muller*, Boul. Bonne-Nouvelle 35; *Ducastaing*, Boul. Bonne-Nouvelle 31; *Dreher*, same boul., 26; *Taverne des Gaulois*, same boul., 23; *Taverne du Nègre*, Boulevard St. Denis 17; *Taverne Flamande*, Boul. de Sébastopol 137, tastefully fitted up; *Tournier*, Boul. de Sébastopol 135; *Eden Brasserie*, Boul. de Sébastopol 17 (concerts in the evening); *Brasserie du Pont-Neuf*, Rue du Pont-Neuf 17 & 19, near the Rue de Rivoli, handsome rooms (Culmbach beer); *Grande Brasserie Dreher*, Rue St. Denis 1, Place du Châtelet. — *Brasserie Universelle*, Avenue de l'Opéra 31 (Munich beer); *Mollard*, Rue St. Lazare 115 & 117, opposite the Terminus (Munich beer). — *Gruber*, Boulevard Beaumarchais 1 (restaurant, see p. 14). — *Weber*, Rue Royale 21, near the Madeleine (English ale); *Grande Brasserie Rhénane*, Boul. Richard-Lenoir 3, Place de la Bastille; etc.

The **Wine Shops** (*Débits de Vins*), which are very numerous, are frequented almost exclusively by the lower classes. The wine is usually drunk at the counter ('zinc'). — The same remark applies to the *Bars*, somewhat in the English style.

4. Cafés and Confectioners.

Cafés form one of the specialties of Paris, and some of them should be visited by the stranger who desires to see Parisian life in all its phases. An hour or two may be pleasantly spent in sitting at one of the small tables with which the pavements in front of the cafés on the Boulevards are covered on summer-evenings, and watching the passing throng. Chairs placed in unpleasant proximity to the gutter should, of course, be avoided. Most of the Parisian men spend their evenings at the cafés, where they partake of coffee, liqueurs, and ices, meet their friends, read the newspapers, or play at cards or billiards. The cafés on the Grands Boulevards, however, with the exception of the Grand Café in the Boul. des Capucines, generally have no billiard-tables. Letters may also be conveniently written at a café, the waiter furnishing writing-materials on application. Most of the cafés are open until 1 a.m., some even longer.

Smoking is generally prohibited at the cafés until the evening, unless there be chairs outside. The best cafés may with propriety be visited by ladies, but those on the N. side of the Boulevards Montmartre and des Italiens should be avoided, as the society there is far from select. — *Cafés Chantants*, see p. 33.

When coffee is ordered at a café during the forenoon the waiter brings a large cup (*une tasse*, or *une grande tasse*, with bread $^3/_4$-$1^1/_2$ fr., waiter's fee 10 c.). In the afternoon the same order produces a glass of *café noir*, which costs 30-60 c. (waiter 10 c.). A *petit verre* of Cognac or Kirsch costs 30-40 c. Sometimes a bottle of cognac is placed on the table unordered, and a charge made according to the quantity drunk, from 10 c. upwards. — Those who wish to dilute their coffee ask for *un mazagran*, and are supplied with coffee in a large glass and a bottle of water; *un Capucin* is a glass of *café au lait*.

Tea is generally sold in portions only (*thé complet*), costing 1-$1^1/_2$ fr. Déjeuner may be obtained at nearly all the cafés for $2^1/_4$-3 fr., and cold meat for supper.

Beer may also be procured at most of the cafés, '*un bock*', costing 30-40 c., '*une canette*', 50-80 c.

Liqueurs, diluted with water, largely consumed in warm weather are: Absinthe, Vermouth, Cognac, Bitters or Amers, Curaçao, Sirop de Groseille or de Framboise, Orgeat (prepared from almonds), and Sorbet.

Cafés in the Boulevards.

Place de la Madeleine 2, corner of the Rue Royale: *Café Durand*, also a restaurant, like many others of the under-mentioned.

Boulevard des Capucines. N. side: No. 14, *Grand Café*, elegantly fitted up; 12, *de la Paix*, on the ground-floor of the Grand Hôtel; 4, *Café Américain.* — S. side: No. 43, *du Congrès;* 3, *Julien;* 1, *Glacier Napolitain*, noted for ices (see below).

Avenue de l'Opéra: 41, *Café de Paris;* 31, *Café St. Roch.*

Boulevard des Italiens. N. side: 16, **Riche.* — S. side: No. 29, **du Helder;* 1 & 3, *Cardinal.*

Boulevard Montmartre. N. side: No. 16, *Café Mazarin* (may be visited by ladies); 8, *de Madrid* (good déj.; foreign newspapers). — S. side: No. 9, *des Variétés;* 5, *de Suède;* 1, *de la Porte-Montmartre* (foreign newspapers).

Boulevard Poissonnière: No. 14, *Café du Pont-de-Fer.*

Boulevard Bonne-Nouvelle. N. side: No. 30, **Café de la Terrasse* (Chauvet), well supplied with newspapers, recommended for déjeuner. — S. side: No. 39, *Déjeuner de Richelieu*, noted for chocolate.

Boulevard St. Denis No. 9, and Boul. de Sébastobol 114, *Café de France;* 12, corner of Boul. de Strasbourg, *Café Français.*

Cafés in and near the Palais-Royal.

Galerie d'Orléans (S. side): *Café d'Orléans* (see p. 12); in the garden (N. side): *Pavillon de la Rotonde.* — Rue St. Honoré: No. 161, **Café de la Régence*, opposite the Palais Royal, a famous rendezvous of chess-players.

Cafés on the Left Bank of the Seine.

Café d'Orsay, opposite the Pont Royal; *Voltaire*, Place de l'Odéon 1. The numerous cafés in the Boul. St. Michel are chiefly frequented by students and 'étudiantes': 27, *Vachette*, 25, *Soufflet*, both at the corner of the Rue des Ecoles; 20, *du Musée de Cluny*, at the corner of the Boul. St. Germain.

Ices.

Ices *(glaces)* are to be had at most of the cafés in summer. The best places are the following: *Tortoni*, Boul. des Italiens 22; *Imoda*, No. 3, and *Rouzé*, No. 25, Rue Royale, opposite the Madeleine; *Café-Glacier Napolitain*, Boul. des Capucines 1, fruit-ices ($1^1/_4$ fr.), etc.; *A la Dame Blanche*, Boul. St. Germain 196 (on the left bank). — *Sorbet* is half-frozen syrup or punch.

Confectioners.

There are two classes of confectioners at Paris, the *Pâtissiers* (pastry-cooks) and the *Confiseurs* (sellers of sweetmeats; see p. 37). The best pâtissiers are: *Guerre*, at the corner of the Rue de Castiglione and Rue de Rivoli; *Julien Frères*, Rue de la Bourse 3; *Favart* (Julien Jeune), Boulevard des Italiens 9; *Julien Jeune* (Jourlet), Avenue de l'Opéra 14; *Frascati*, Boul. Montmartre 21; *Chiboust*

(Privé), Rue St. Honoré 163, Place du Théâtre Français. The *Boulangeries-Pâtisseries* are less pretending. — *Afternoon Tea* in the English style, Rue Royale 12 & 3.

5. Cabs.

The number of cabs in Paris (*Voitures de Remise* or *de Place, Fiacres*) is about 13,000. Some have seats for two, others for four persons (somewhat cramped), besides the vacant seat on the box, which, however, can be occupied only with the consent of the driver. *Landaus*, which may be opened at pleasure, have 4 seats; their fares are higher than that of ordinary cabs. Only vehicles with four and six inside seats are provided with a railing on the top for luggage. The carriage-lamps are coloured differently according to the *Dépôt* to which the cab belongs, and, as cabmen sometimes raise objections when required to drive to a great distance from their dépôt late at night, it may be convenient to note the following arrangements: cabs belonging to the Popincourt-Belleville depôt (N.E.) have blue lamps; Poissonnière-Montmartre (central), yellow; Passy-Batignolles (W.), red; Invalides-Observatoire (S.), green.

Une Course is a single drive; *à l'heure*, by time, in which case the hirer shows his watch to the driver. The hirer should, before starting, obtain the driver's number (*votre numéro!*), which consists of a ticket containing the tariff of fares and the number, and keep it in case any dispute should take place, or any article be left in the cab. Complaints may be made to the nearest policeman, or at one of the offices which are to be found at every cab-stand. — Tariff, see Appendix, p. 32. The *Voitures à Compteur* (with a dial inside showing time, distance, and fare of the drive) have not yet begun to ply for hire.

The Bois de Boulogne and Bois de Vincennes are beyond the fortifications. The driver is bound to drive to any of the entrances of either (Porte Maillot, Dauphine, de la Muette, de Passy, d'Auteuil; de Picpus, de Reuilly, de Charenton) without additional payment and without demanding return-money.

If a cab is sent for and kept waiting more than $^1/_4$ hr., the driver is entitled to charge by time; if it is sent back at once, half a *course*, or if after $^1/_4$ hr., a whole *course* must be paid for.

If the cab be hired for a *course*, the driver may select his own route; if *à l'heure*, he must obey the directions of his employer. If one of the passengers alights before the termination of the *course*, no additional charge can be made, unless luggage placed outside the vehicle be also removed, in which case one hour must be paid for. Cabs hired *à l'heure* must drive at the rate of at least 5 M. per hour.

If the cab is engaged before 12.30 at night the *day-charges* only can be demanded, if before 6 (or 7) a.m. the *night-charges* must be paid, although the drive be prolonged beyond these limits.

Drivers are not bound to convey passengers beyond the fortifications between midnight (or in winter 10 p.m.) and 6 a.m.

If the horses are used beyond the fortifications for 2 consecutive hours, the driver may demand a rest of 20 min. at the expense of the hirer. If a carriage is engaged beyond the fortifications to return to the town, the town-charges by time can alone be exacted; in the reverse case, the increased rate is paid from the time when the fortifications are passed.

For a drive to a theatre, concert, or ball, the fare must be paid in advance.

Drivers may refuse to carry a passenger on the box-seat, or to convey dogs or other animals.

Gratuities cannot be demanded by the drivers, but it is usual to give 20 c. per drive, or 25-30 c. per hour, in addition to the fare.

Cabs whose drivers wear *white hats* are usually the most comfortable and the quickest.

Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Grande Remise* (without a number) by the day (40 fr.), or by the week. Application should be made at the offices of the Compagnie Générale des Voitures, Place du Théâtre Français 1, Boul. Montmartre 17, Boul. des Capucines 22, or Rue du Havre 9. Cabs of this description are also to be found on the stands near the Opéra, the Madeleine, etc.; bargaining necessary.

6. Omnibuses and Tramways. River Steamboats.

The Parisian omnibus, tramway, steamboat, and railway services for city and suburban communication are admirably arranged, and, if properly used, enable the visitor to save so much time and money, that it will repay him to study the various routes and 'correspondances'. The plan of omnibus-lines in the appendix to the Handbook will be found useful, but its perfect accuracy cannot be guaranteed, as changes are constantly taking place. The traveller is, therefore, advised to purchase the latest *Itinéraire des Omnibus et Tramways dans Paris* (1 fr.) at one of the omnibus-offices.

Omnibuses and Tramways. Omnibuses and tramways cross the city in every direction from 7 or 7.30 a.m. till midnight, and at many points a vehicle passes every five minutes. There are also tramway-lines to Versailles, St. Cloud, and other places in the suburbs (see Plan in the Appendix).

There are 34 different lines of *Omnibuses*, distinguished by the letters of the alphabet (from A to Z, and from AB to AJ). With the exception of a few running in connection with the railways, all the omnibuses belong to the *Compagnie Générale des Omnibus*. There are two different kinds of vehicle in use: the *old* omnibuses with two horses and places for 26 persons (14 inside), and the *new* omnibuses with two or three horses and commodation for 30 or 40 passengers. The new omnibuses are provided with a staircase similar to those in the tramway-cars, rendering the outside accessible to

ladies. Passengers are also permitted to stand on the platform behind the large omnibuses. The omnibuses of different shape, or with coverings over the top, are special vehicles plying to the stations, the race-courses, etc.

The *Tramways*, of which there are 50 lines, are divided at present into the *Tramways de la Compagnie des Omnibus*, the *Anciens Tramways Nord*, now called *Tramways de Paris et du Département de la Seine*, and the *Tramways Sud* or *Tramways de la Compagnie Générale Parisienne de Tramways*. The lines are distinguished by letters (preceded by *T*), or by the names of their termini. The tramway-cars of the Compagnie des Omnibus are large and cumbrous vehicles, with room for about 50 passengers. Those on the other lines resemble the cars of most other towns, and most of them also have impériales or outside places. Nearly all the cars are drawn by horses, but some are propelled by electricity, compressed air, or (outside Paris) by steam.

The termini of the lines are placarded on the sides of both omnibuses and tramway-cars, and another board is hung behind, showing the destination towards which the vehicle is proceeding. The principal places passed *en route* are also indicated, and the letter of the line is marked on different parts of the vehicle. The carriages are also distinguished by their own colour and that of their lanterns. Comp. the tables in the Appendix, pp. 25-30.

Passengers may either hail and stop the omnibus in the street as in England, or wait for it at one of the numerous omnibus-offices. In the latter case, if there are other intending passengers, it is usual to ask for a numbered ticket (*numéro;* no charge) for the line required. As soon as the omnibus appears, places are assigned to the ticket-holders in order, the conductor calling out the numbers; when the omnibus is '*complet*' it drives off, and the disappointed ticket-holders have to wait for the next.

The fares on all the lines within Paris are the same, 30 c. inside, and 15 c. outside *(impériale)*. The fares for places beyond the fortifications are from 10 to 50 c. higher (inside; outside 5 to 25 c.) according to the distance.

One of the most admirable features in the arrangements of the Parisian omnibus-lines is the system of *Correspondances*, or permission to change from one line to another. Thus, if no omnibus go in the direct route to the passenger's destination from the part of Paris in which he is, he may demand from the conductor a *correspondance* for the line which will convey him thither. He will then receive a ticket (no charge), and will be set down at the point where the two lines cross. Here he proceeds to the omnibus-bureau, receives a number, which, without additional payment, entitles him to a seat in the first omnibus going in the desired direction, and finally gives up his ticket to the conductor of the latter. Outside-passengers are not entitled to *correspondance*, unless they pay full fare (30 c.). The

tables and map in the Appendix will show what lines have *correspondance* with each other. The letters in the second column of the table indicate the lines that correspond with the line denoted by the letter in the first column. It should be noted that the *bureau de correspondance* is not invariably the same as the office at which the passenger alights, but is sometimes a little way off.

Correspondances are also issued at a small additional charge for places beyond the fortifications.

Mail Coaches in the English style ply in summer to various places in the environs, starting usually from the Place or Avenue de l'Opéra.

Waggonettes ply through the boulevards and other streets during the days of the races to convey passengers to the race-course.

River Steamboats. The *Bateaux-Omnibus*, or small screw-steamers, which ply on the Seine, are recommended to the notice of the traveller in fine weather, as they afford a good view of the quays and banks of the river; but being small, they are apt to be crowded.

There are three different services, belonging, however, to the same company *(Bateaux Parisiens)*: (1) From *Charenton* to *Auteuil*, by the left bank of the river within Paris; (2) From the *Pont d'Austerlitz* to *Auteuil*, by the right bank; (3) From the *Pont-Royal* to *Suresnes*, also by the right bank. Comp. the route map and the table in the cover at the end of the book.

The Charenton steamboats may be recognized by the benches placed across the bridge; those for Suresnes by their larger size and white colour. In the latter boats the fares for the whole or any part of the distance are the same. Tickets are taken on board. Fares (which are liable to vary): From Charenton to Pont d'Austerlitz 10 c., on Sun. and holidays 15 c.; from Charenton to Auteuil 20 and 25 c.; Pont d'Austerlitz to Auteuil, 10 and 20 c.; Pont Royal to Suresnes 20 and 40 c.

The sailing of these boats may be interrupted by the state of the river, fog, ice, etc.

7. Railway Stations. Chemin de Fer de Ceinture.

The six railways† radiating from Paris start from nine different stations. All the lines have sub-offices (*bureaux succursales*) in various parts of the city, from which railway-omnibuses run in connection with the trains. Passengers may book their luggage, and in some cases even take their tickets, at these sub-offices,

† Railway-station, *la gare* (also *l'embarcadère*); booking-office, *le guichet* or *bureau;* first, second, or third class ticket, *un billet de première, de seconde, de troisième classe;* to take a ticket, *prendre un billet;* to register the luggage, *faire enregistrer les bagages;* luggage-ticket, *bulletin de bagage;* waiting-room, *salle d'attente;* refreshment-room, *le buffet* (third class refreshment-room, *la buvette*); platform, *le quai, le trottoir;* railway-carriage, *le wagon;* compartment, *le compartiment, le coupé;* smoking compartment, *fumeurs;* ladies' compartment, *dames seules;* guard, *conducteur;* porter, *facteur;* to enter the carriage, *monter en wagon;* take your seats! *en voiture!* alight, *descendre;* to change carriages, *changer de voiture;* express train to Calais, *le train express pour Calais, l'express de Calais.*

which, however, they must generally reach 1 hr. before the departure of the train. The office of the *Compagnie Internationale des Wagons-Lits* (sleeping-carriages) is on the ground-floor of the Grand Hotel, Rue Scribe 2. The *South Eastern Railway* and the *London, Chatham, and Dover Railway* have also offices in Paris (Boulevard des Italiens 4 and 30).

The '*Indicateur des Chemins de Fer*', and the *Livrets Chaix* (p. xiv) give complete information regarding all trains. — *Hotels* near the termini, see p. 8.

I. Chemin de Fer du Nord. Gare du Nord, Place Roubaix 18 (Pl. B, 24; comp. p. 198), for the *Lignes de Banlieue* to *St. Denis, Enghien*, etc.; and for the *Lignes du Nord* to *England, Belgium, Germany viâ Liège*, etc. The booking-offices for the trains of the Banlieue, except for the stations beyond St. Denis on the Chantilly line, are in front; for the other trains, in the arcade to the left. — *Buffet* to the right in the first arcade.

II. Chemin de Fer de l'Est. *Two Stations.*

(1). Gare de l'Est, or de Strasbourg, Place de Strasbourg (Pl. B, 24; p. 198), for the lines to *Nancy* etc., and to *Germany* and *Switzerland viâ Metz, Strassburg*, and *Belfort*. The Belfort line has a special departure platform, to the left, behind the principal building.

(2). Gare de Vincennes, Place de la Bastille (Pl. R, 25; V), for the line to *Vincennes*. — Omnibus from the Place de la Bourse and Rue de la Chaussée d'Antin 7, near the Opéra (30 c. inside, 20 c. outside).

III. Chemin de Fer de l'Ouest. *Three Stations.*

(1). Gare St. Lazare (comp. p. 194), between the Rue St. Lazare, the Rue d'Amsterdam, and the Rue de Rome (Pl. B, 18), for the *Ligne de Petite Ceinture;* the *Lignes de Banlieue*, serving *St. Cloud, Versailles* (right bank), *St. Germain, Argenteuil*, and *Ermont;* and the *Lignes de Normandie* (Buffet). — The railway-omnibuses (for railway-passengers only) start from the Place de la République, the Pointe St. Eustache, the Bourse de Commerce (Halles), the Hôtel de Ville, and the Square du Bon-Marché (fares 15, 20, 25 c.).

(2). Gare Montparnasse, Boulevard Montparnasse 44 (Pl. G, 16), for the *Ligne de Banlieue* to *Sèvres* and *Versailles* (left bank), the *Lignes de Bretagne*, and the *Chemins de Fer de l'Etat*. The booking-offices for the line to Versailles and for the suburban stations are situated downstairs, to the left; those for the main lines are above, reached by an outside staircase and by an inclined plane.

(3). Gare du Champ-de-Mars (to be called Gare de l'Esplanade des Invalides), for a branch of the Chemin de Fer de Ceinture and the new line along the bank of the Seine viâ Sèvres, St. Cloud, and Suresnes to Puteaux (p. 282), where it joins the line to Versailles.

IV. Chemin de Fer d'Orléans. *Two Stations.*

(1). Gare d'Orléans, Quai d'Austerlitz (Pl. G, 25), for the lines to *Orléans, Tours, Bordeaux*, the *Pyrenees, Spain*, etc.

(2). GARE DE SCEAUX, Boulevard d'Enfer (Pl. G, 20), for the local lines to *Sceaux* and *Orsay-Limours*. This station is to be removed to the corner of the Boulevard St. Michel and the Rue Gay Lussac (Pl. R. 19; *V*), near the Jardin du Luxembourg (p. 253). — Omnibus from the Place de la Bourse (30 c.; 50 c. after midnight).

V. Chemin de Fer de Paris à Lyon et à la Méditerranée.

GARE DE LYON, Boulevard Diderot 20 (Pl. G, 25, 28). Trains to *Fontainebleau*, *Dijon*, *Châlon-sur-Saône*, *Mâcon*, *Lyons*, *Marseilles*, *Switzerland viâ Pontarlier*, *Maçon*, *and Lyons*, *Italy viâ the Mont Cenis Tunnel* or *viâ Nice*, the *Mediterranean*, etc. This station (buffet) is to be rebuilt.

VI. Chemin de Fer de Petite Ceinture. — The 'Chemin de Fer de Petite Ceinture' is a railway forming a complete circle round Paris, within the line of the fortifications, and connecting the different suburbs. The length of the line is 23 M., but owing to the frequency of the stoppages the circuit is not performed in less than $1^1/_2$ hr. For details, see the table in the cover at the end of the Handbook. Trains run in both directions almost every $^1/_4$ hour. The chief station of arrival and departure is the Gare St. Lazare (p. 23), but special trains also run from the Gare du Nord (p. 23). There is no third class. The fares are 40 or 20 c. for any journey under 6 kilomètres ($3^3/_4$ M.), and 50 or 30 c. for every station beyond that distance.

Travellers may avail themselves of this railway to visit points of interest in the suburbs, such as the Bois de Boulogne, Père Lachaise, and the Buttes-Chaumont, or to make the complete circuit of the city. On every side of the town, however, except the S.W., the line runs between walls or through deep cuttings and tunnels. The seats on the outside ('impériale') are very draughty, and are not to be recommended except in hot weather.

The **Chemin de Fer de Grande Ceinture**, which forms a wide circle round Paris, connecting the Chemins de Fer de l'Est, de Vincennes, de Lyon, and d'Orléans, is of little interest for the tourist except for the trip from Versailles to St. Germain (p. 316) and for the excursion to the valley of the Bièvre (p. 340).

Railway Agents. *Cook*, Place de l'Opéra; *Gaze*, Rue Scribe 3; *Voyages Economiques*, Rue du Faubourg-Montmartre 17 and Rue Auber 10; *Lubin*, Boulevard Haussmann 36.

8. Post and Telegraph Offices.

Post Office. The *Poste Centrale*, or *General Post Office*, is in the Rue du Louvre (Pl. R, 21; *III*). The offices open to the public are entered from the colonnade on this side; the poste restante and enquiry offices from another colonnade to the right (comp. p. 168). There are also in the different quarters of the town about a hundred branch-offices, distinguished at night by blue lamps.

The following are the BUREAUX D'ARRONDISSEMENT, or District Offices. (Meaning of the asterisks, see below.)

1. Arrond. (Louvre): **Hôtel des Postes (p. 168); **Avenue de l'Opéra

2; *Rue des Capucines 13; *R. Cambon 9; *R. St. Denis 90; *R. des Halles 9. — *2. Arrond.* (Bourse): *Place de la Bourse 4 and R. Feydeau 5; **R. de Cléry 28; **R. Marsollier; *R. de Choiseul 18 & 20. — *3. Arrond.* (Temple): R. Réaumur 47; Boul. St. Martin 41; *R. des Haudriettes 4. — *4. Arrond.* (Hôtel de Ville): *Hôtel de Ville; *Tribunal de Commerce; *Rue de la Bastille 2; etc. — *5. Arrond.* (Panthéon): *R. de Poissy 9; etc. — *6. Arrond.* (Luxembourg): *Boul. St. Germain 104; *R. des Saints-Pères 22 and R. de l'Université 1; R. du Vieux Colombier 21; Palais du Sénat; etc. — *7. Arrond.* (Palais Bourbon): *Boul. St. Germain 242; *R. de Bourgogne 2; *R. de Grenelle 103; R. St. Dominique 86; etc. — *8. Arrond.* (Elysée): *R. d'Amsterdam 19; *Boul. Malesherbes 6; Avenue des Champs-Elysées 33; etc. — *9. Arrond.* (Opéra): *R. Taitbout 46; *R. Milton 1; *R. la Fayette 35; R. Bleue 14; etc. — *10. Arrond.* (St. Laurent): *R. d'Enghien 21; R. de Strasbourg 8 (Gare de l'Est); *Gare du Nord; etc. — *11. Arrond.* (Popincourt): Place de la République 10; Boul. Beaumarchais 68; etc.

The ordinary offices are open daily from 7 a.m. (8 a.m. in winter) till 9 p.m. (4 p.m. on Sun. and holy-days). Letters for the evening-trains must be posted at the ordinary offices before 5 or 5.30 p.m.; at the offices marked with one asterisk before 5.45 p.m.; at the general post-office and the offices marked with two asterisks before 4.45 p.m.; at the railway-stations they may be posted till within 5-10 minutes of the starting of the trains. Late letters are received for a small extra fee after these hours at the various offices.

There are certain *Agencies* that undertake to convey late letters to the stations between 6.25 and 7.15 p.m., for a fee of 5 c. per letter; offices at Boulevard Montmartre 20, in the public hall of the 'Petit Parisien'; Place de la Bourse 9; etc.

The Poste Restante Office is in the General Post Office and is open till 9 p.m. (Sun. 8 p.m.). Travellers may also direct *poste restante* letters to be addressed to any of the district-offices. In applying for letters, the written or printed name, and in the case of registered letters, the passport of the addressee should always be presented. It is, however, preferable to desire letters to be addressed to the hotel or boarding-house where the visitor intends residing.

Letter-boxes *(Boîtes aux Lettres)* are also to be found at most public buildings, at the railway-stations, in the tramway-cars serving the suburbs, and in all tobacconists' shops, where stamps *(timbres-poste)* may also be purchased.

Postage of Letters, etc. *Ordinary Letters* within France including Corsica, Algeria, and Tunis, 15 c. per 15 grammes prepaid; for countries of the Postal Union 25 c. (The silver franc and the bronze sou each weigh 5 grammes; 15 grammes, or three of these coins, are equal to $^1/_2$ oz. English.) — *Registered Letters (lettres recommandées)* 25 c. extra.

Post Cards 10 c. each, with card for reply attached, 20 c. — *Letter-Cards*, 15 c.; for abroad 25 c.

Post Office Orders (mandats de poste) are issued for most countries in the Postal Union at a charge of 25 c. for every 25 fr. or fraction of 25 fr., the maximum sum for which an order is obtainable being 500 fr.; for Great Britain, 20 c. per 10 fr., maximum 252 fr.

Printed Papers (imprimés sous bande): 1 c. per 5 grammes up to the weight of 20 gr.; 5 c. between 20 and 50 gr.; above 50 gr. 5 c. for each 50 gr. or fraction of 50 gr.; to foreign countries 5 c. per 50 gr. The wrapper must be easily removable, and must not cover more than one-third of the packet.

Parcels. Small parcels not exceeding 11 lbs. in weight may be forwarded by post within France and to the French colonies at a charge of 60 c. for parcels under 6¾ lbs., 80 c. for heavier parcels, delivered at a railway-station; 85 c. or 1 fr. 5 c. delivered at a private address. Parcels, which must not contain gold, silver, jewelry, explosives or dangerous substances, or anything in the nature of a letter, may be insured for 500 fr. on payment of double rates.

There is also a parcel-post between France and some of the other countries of the Postal Union, parcels up to 11 lbs. being conveyed at a uniform rate: viz. to Germany, Belgium, Switzerland, 1 fr. 10 c.; Spain, Italy 1 fr. 35 c.; Great Britain, Austria, Netherlands, 1 fr. 60 c.; etc. These parcels must be sealed.

Parcels are not received at the post-offices, but should be handed in at a railway-station or at a railway-office.

Within Paris (three deliveries daily) the charges are 25 c. per parcel prepaid, or 60 c. when postpaid at the office, 85 c. postpaid at recipient's house. Parcels should be handed in at one of the numerous depots, a list of which is exhibited in the post-offices. The central depot is at Rue du Louvre 23, opposite the general post-office.

Telegraph. The telegraph-offices at the district post-offices are open to 9 p.m. The following amongst others are open till 11 p.m.: Avenue des Champs-Elysées 33; Rue d'Amsterdam 19; Boul. St. Martin 41; Gares du Nord and de Lyon; the Luxembourg; Place de la République 10. The offices at Avenue de l'Opéra 4, Rue Boissy d'Anglas 3, and the Grand Hotel are open till midnight. Telegrams may be sent at any hour of the day or night from the offices at the Bourse (night entrance on the left) and Rue de Grenelle 103.

For the countries of Europe and for Algeria telegrams are charged for at the following rates per word: for France 5 c. (minimum charge 50 c.); Algeria and Tunis 10 c. (minimum 1 fr.); Luxembourg, Switzerland, and Belgium 12½ c.; Germany 15 c.; Netherlands 16 c.; Great Britain, Austria-Hungary, Portugal, Italy, and Spain 20 c.; Denmark, Roumania, Servia, etc. 28½ c.; Sweden 32 c., Norway and Russia in Europe 40 c.; Turkey 53 c., Greece 53½-57 c. — Telegrams marked urgent, taking precedence of ordinary telegrams, are charged thrice the ordinary rates.

Telegraphic Orders (*mandats télégraphiques*) for not more than 5000 fr. are issued between French offices.

There is also a system of Pneumatic Tubes *(Télégraphie pneumatique)* for the transmission of messages within Paris, at the rate of 30 c. for open cards *(cartes télégrammes ouvertes)*, 50 c. for closed cards *(cartes télégrammes fermées)*, and 75 c. for letters not weighing more than 7 grammes. The cards may be obtained at the telegraph-offices, to which special letter-boxes for the pneumatic post are also attached.

Telephone. Most of the post and telegraph offices have telephonic communication with all parts of Paris and with the provinces (fee 50 c. per 5 min. per 100 kilomètres). Paris also communicates with Brussels (3 fr.) and London (10 fr. per 3 min.) from central offices, of which the chief are at the Bourse; Rue Etienne Marcel 25; and Rue La Fayette 42. Plans of the telephonic system are hung up in the offices.

9. Theatres. Circuses. Music Halls.

Paris now possesses about 20 large theatres, in the proper sense of the word, and the traveller doing the 'sights' of Paris should not omit to visit some at least of the principal houses. An intimate acquaintance with colloquial French, such as can be acquired only by prolonged residence in the country, is absolutely necessary for the thorough appreciation of the acting; visitors are therefore strongly recommended to purchase the play (*la pièce;* 1-2 fr.) to be performed, and peruse it beforehand. Dramatic compositions of every kind are sold by *Tresse*, Palais-Royal, Théâtre Français 8-11, *Ollendorff*, Rue de Richelieu 28bis, at the *Magasin Théâtral*, Boul. St. Martin 12, and at the *Librairie Nouvelle*, Boulevard des Italiens 15. The plays may also be procured in most instances at the theatres themselves.

Performances generally begin between 7.30 and 8.30 p.m., and last till nearly midnight. Two or three pieces are as a rule played each evening, the first being the so-called *lever rideau*, a one-act piece or farce during which the house gradually fills. Play-bills *(le programme, le programme détaillé)*, or theatrical newspapers with the programme of the evening (*l'Entre-Acte, l'Orchestre*, and others), are sold in the theatres. Some of the other newspapers, particularly those published in the afternoon, give lists of the pieces and characters.

The best seats are the *fauteuils d'orchestre*, or seats next to the orchestra, behind which are the *stalles d'orchestre*. The *fauteuils d'amphithéâtre* in the Opera House may also be recommended, but in most other theatres the amphitheatre is indifferent both for seeing and hearing. The *fauteuils de balcon*, or *de la première galerie*, corresponding to the English dress-circle, are good seats, especially for ladies. The centre seats in the two following galleries *(loges des premières, des secondes de face)* come next in point of comfort. The *avant-scènes* or *loges d'avant-scènes* are the stage-boxes, which may be *du rez-de-chaussée* (on a level with the stage), *de balcon*, etc. *Baignoires*, or *loges du rez-de-chaussée*, are the other boxes on the ground-floor of the theatre. At several of the theatres ladies are not admitted to the orchestra stalls, the space between each row of seats being so narrow, that even gentlemen have some difficulty in passing in and out. The arrangement and naming of the seats differ in the different theatres, but in all of them the side-seats of

the two upper galleries should be avoided. At the Opera the *stalles de parterre*, behind the fauteuils d'orchestre, are rendered unpleasant by the presence of the 'claque' (see below). As a rule the price of a seat is the best criterion of its desirability.

It is a wise precaution, especially in the case of very popular performances and when ladies are of the party, to secure a good seat by purchasing a ticket beforehand *(billet en location)* at the office of the theatre (*bureau de location*, generally open from 10 or 11 to 6), where a plan of the interior is shown. Seats booked in this manner generally cost 1/2-2 fr. more than *au bureau*, *i.e.* at the door, but the purchaser has the satisfaction of knowing that his seat is numbered and reserved. Box-places, however, cannot thus be obtained in advance except by taking a whole box (4-6 seats). Places may also be secured beforehand at one of the *theatrical offices* in the Boulevards, but the booking-fee demanded there is often 5 fr. and upwards. Visitors are cautioned against purchasing their tickets from vendors in the street.

The different charges for admission given below vary according to the season and the popularity of the piece and of the actors. At the so-called *premières* (scil. *représentations*), or first performances of pieces by favourite authors, the charges for boxes are often extravagantly high.

The *parterre* or pit is always crowded, and the places are not numbered, except at the Opera. Those who wish to secure a tolerable seat in this part of the theatre should be at the door at least an hour before the beginning of the performance, and fall into the rank *(faire queue)* of other expectants. The doors are opened half-an-hour before the curtain rises. Women are seldom seen in the parterre, except in the smaller theatres.

Tickets taken at the door are not numbered, and do not give the purchaser a right to any particular seat in the part of the house to which they apply. The door-keeper will direct the visitor to one of the unengaged places; but if any unfair play be suspected, visitors may demand *la feuille de location*, or list of seats booked for the night, and choose any seats which do not appear on this list.

The *Claque* ('*Romains*', '*Chevaliers du Lustre*'), or paid applauders, form an annoying, although characteristic feature in most of the theatres. They generally occupy the centre seats in the pit, under the chandelier or 'lustre', and are easily recognised by the obtrusive and simultaneous vigour of their exertions. There are even '*entrepreneurs de succès dramatiques*', a class of mercantile adventures who furnish theatres with *claques* at stated terms. Strange as it may seem to the visitor, all attempts to abolish this nuisance have hitherto failed.

Overcoats, cloaks, shawls, etc., are left at the 'Vestiaire' or cloak-room (fee 25-50 c. each person). Gentlemen take their hats into the theatre, and may wear them during the intervals of the performances. The attendants of the vestiaire usually bring a footstool *(petit banc)* for ladies, for which they expect a gratuity of 10-25 c.

A list of the most important Parisian theatres, in their usual order, is here annexed.

The **Opéra** (Pl. B, R, 18; *II*), see p. 77. The admirable perform-

ances of the Parisian opera take place on Mon., Wed., and Frid., in winter on Sat. also. The ballet and the *mise en scène* are unsurpassed. Government allots an annual subvention of 800,000 fr. towards the support of the Opera. The staff of performers is about 250 in number. A good tenor receives a salary of 100-120,000 fr. Composers and authors of new pieces are entitled to 7 per cent of the gross receipts in the first year of performance and 8 per cent in all subsequent years. — The seats are all comfortable.

Loges de face des premières 17; fauteuils d'amphithéâtre and premières loges de côté 15; fauteuils d'orchestre, loges de face des secondes, and baignoires, 14; secondes loges de côté, 10; loges de face des troisièmes, 8; stalles de parterre, 7; loges de côté des troisièmes, 5; loges de face des quatrièmes, 3; fauteuils d'amphithéâtre des quatrièmes, 2½ fr., etc. Ladies are not admitted to the orchestra seats. Evening-dress *de rigueur* in the fauteuils d'orchestre and the 1st gallery.

The **Théâtre Français** (Pl. R, 21; *II*), or *Comédie Française*, Place du Théâtre-Français, near the Palais-Royal, occupies the highest rank among the theatres of Paris. The acting is admirable, and the plays are generally of a high class. This theatre was founded in 1600, and was under the superintendence of *Molière* from 1658 down to his death in 1673. The theatre receives a subsidy of 240,000 fr. a year from government. For a description of the edifice itself, see p. 59.

Avant-scènes des premières loges 10; loges du rez-de-chaussée, premières (first gallery), avant-scènes des deuxièmes, and baignoires de face 8; fauteuils de balcon 10-8; fauteuils d'orchestre, 7; loges de face de deuxième rang 6; loges découvertes de deuxième rang 5; loges de face de troisième rang 3½; loges découvertes de troisième rang 3; parterre 2½; troisieme galerie et fauteuils de la quatrième, 2 fr. Ladies are not admitted to the orchestra seats.

The **Opéra Comique,** Place Boïeldieu, was destroyed on May 25th, 1887, by a terrible fire accompanied by a great loss of life. It was intended originally for the performance of the lesser operas, such as La Dame Blanche, the Postillon de Lonjumeau, Fra Diavolo, etc., but has latterly been devoted to the more ambitious operas and to lyrical dramas such as Mignon, Romeo and Juliet, Lakmé, Carmen, etc. It receives an annual subsidy of 300,000 fr. from government. At present the Opéra Comique is installed in one of the theatres in the Place du Châtelet (Pl. R, 23; *V*; p. 62).

Avant-scènes du rez-de-chaussée and de balcon 10 fr.; loges de balcon, baignoires, fauteuils d'orchestre, and faut. de balcon 8; avant-scènes and loges de la première galerie 6 and 5; fauteuils de la deuxième galerie 4; stalles de parterre and avant-scènes de la deuxième galerie 3; stalles de la deuxième galerie 2½ fr.

The **Odéon,** Place de l'Odéon (Pl. R, 19; *IV*), near the Palais du Luxembourg (p. 248), ranks next to the Théâtre Français, and is chiefly devoted to the performance of classical dramas. A large proportion of the audience consists of students, especially at the Monday performances with reduced prices. Some of the plays of Casimir Delavigne, Ponsard, and George Sand were performed here for the first time. The Odéon is closed in June, July, and August.

Avant-scènes des premières and du rez-de-chaussée 12 fr.; baignoires d'avant-scène 10; premières loges de face 8; fauteuils d'orchestre 6; fauteuils de la première galerie 6; stalles de la deuxième galerie 3½; deux. loges de face and parterre 3; parterre 2½ fr.

The **Gymnase** (Pl. R, 24; *III*), Boulevard Bonne-Nouvelle 38, chiefly for comedies, is one of the best theatres in Paris. Scribe wrote most of his plays for this theatre. Vict. Sardou, Alex. Dumas the Younger, Emile Augier, and Octave Feuillet have also achieved great successes here.

Avant-scènes du rez-de-chanssée and des premières 12 fr.; fauteuils de balcon 9 and 8; loges de balcon 8; avant-scènes, fauteuils, and loges de foyer 6 and 5; loges de deuxième galerie 3 and 2½ fr.

The **Vaudeville** (Pl. R, 18, 21; *II*), at the corner of the Rue de la Chaussée d'Antin and the Boulevard des Capucines, a handsome building, completed in 1869, is admirably fitted up. It is chiefly destined for vaudevilles and comedies.

Avant-scènes du rez-de-chaussée and des premières 12½; premières and fauteuils de balcon, premier rang 8; deuxième rang and fanteuils d'orchestre 7; avant-scènes or fauteuils de foyer 5; loges de foyer 4; troisièmes 3 fr.

The **Variétés** (Pl. R, 21; *III*), Boulevard Montmartre, excellent for vaudevilles, farces, operettas, and similar lively pieces of essentially Parisian character.

Avant-scènes du rez-de-chanssée and des premières 10; premières loges 8; fauteuils d'orchestre and de balcon 7; loges de foyer de face 5; troisièmes loges 4½; loges de côté 4; deuxième galerie 3 fr., etc.

Théâtre du Palais-Royal, at the N.W. corner of the Palais Royal, 74, 75 (Pl. R, 21; *II*), a small but very popular theatre, where vaudevilles and farces of broad character are performed.

Avant-scènes 8 fr.; premières loges, fautenils de première galerie and d'orchestre 7; fauteuils de balcon des deuxièmes and deuxièmes de face 5; avant-scènes des deuxièmes and stalles d'orchestre 4; stalles des troisièmes 2½ fr. Ladies not admitted to the orchestra seats.

Théâtre de la Porte St. Martin (Pl. R, 24; *III*), in the Boulevard St. Martin, burned down by the Communists in May, 1871, but since rebuilt. Dramas and spectacular pieces.

Loges des premières, baignoires, fauteuils d'orchestre and de corbeille, 7; loges and fauteuils de balcon 5 and 4; fauteuils de galeries 3 and 2 fr.; etc.

Théâtre de la Renaissance (Pl. R, 24; *III*), next door to the preceding. Modern oomedies.

Avant-scènes du rez-de-chaussée and du premier balcon 12; loges de balcon de face and fautenils de balcon, premier rang 7; other rangs 6 and 5; fauteuils d'orchestre 7; stalles d'orchestre, fauteuils and loges de face de la première galerie, premier rang 4; other rangs 3 fr. etc.

Théâtre de la Gaîté (Pl. R, 24; *III*), Square des Arts et Métiers. It has several times changed its name and its specialty; at present spectacular pieces and operettas are given.

Avant-scènes du rez-de-chaussée and de première galerie 10; loges and fanteuils de première galerie 8 and 7; fauteuils d'orchestre 7; avant-scènes, loges, and fauteuils de deuxième galerie 5; stalles d'orchestre 4; stalles de deuxième galerie 3; stalles de troisième galerie 2½ and 2 fr.

Théâtre du Châtelet, Place du Châtelet (Pl. R, 24; *V*), a very roomy edifice, specially fitted up for fairy scenes and ballet, lighted by a large reflector in the roof, which can be removed in summer for ventilation.

Loges 7; fauteuils de balcon de premier rang 8; other fauteuils de balcon and fauteuils d'orchestre 7; stalles d'orchestre and de première galerie 5; pourtour 4; premier amphithéâtre 3; parterre 2½; deuxième amphithéâtre 2 fr.

Bouffes Parisiens (Pl. R, 21; *II*), a small theatre in the Passage Choiseul near the Italian Opera, the specialty of which is comic operettas and parodies. It was established by Offenbach in 1855.

Avant-scènes du rez-de-chaussée, premières loges, and baignoire 10; fauteuils d'orchestre and de balcon 9; avant-scènes, loges, and fauteuils de la première galerie 5½ and 5 fr.

Théâtre des Nouveautés (Pl. R, 21), Boulevard des Italiens 28. Vaudevilles and operettas.

Avant-scènes du rez-de-chaussée and des premières 12½; premières loges 8; fauteuils de balcon and d'orchestre 8 and 7; stalles d'orchestre and fauteuils de galerie 5 and 4 fr. Ladies not admitted to the orchestra places.

Ambigu-Comique (Pl. R, 24; *III*), Boulevard St. Martin 2; dramas, melodramas, and 'patriotic' pieces.

Premières avant-scènes 8; premières loges, fauteuils de balcon, and fauteuils d'orchestre 6 and 5; fauteuils de foyer 4, 3, and 2½ fr.

Folies Dramatiques (Pl. R, 27; *III*), Boulevard St. Martin, or rather Rue de Bondy 40, near the Place de la République. Operettas, etc. Seats for 1600.

Avant-scènes du rez-de-chaussée 8; fauteuils d'orchestre and fauteuils de la première galerie, 5-6; stalles d'orchestre 2½; stalles de balcon des deuxièmes, 2 fr.

Eden Théâtre (Pl. R, 18; *II*), see p. 79; closed at present.

Among the best of the other theatres are the following: —

Théâtre de Cluny, Boul. St. Germain 71, near the Musée de Cluny, the 'Gymnase' of the left bank (seats 4 fr. to 1½ fr.). — *Comédie Parisienne*, a new theatre, Rue Boudreau 9, beside the Eden Theatre (see above). — *Château d'Eau*, now the *Théâtre de la République*, Rue de Malte 50, near the Place de la République. — *Théâtre Déjazet*, Boul. du Temple 47; etc.

The *Théâtre Robert Houdin*, Boulevard des Italiens 8, for conjuring of all kinds, may also be mentioned here. Admission 2 to 5 fr.

Equestrian Performances, accompanied by acrobatic feats, pantomime, etc., are exhibited at the following circuses: —

Nouveau Cirque, Rue St. Honoré 251 (Pl. R, 18; *II*), with an arena which may be flooded at a moment's notice for aquatic spectacles. The floor is formed of perforated planks covered with a rough carpet; at a given signal the carpet is rolled up, the planking descends, and water gushes in on all sides. Adm. 5, 3, and (promenade only) 2 fr.

Cirque d'Été (Pl. R, 15; *II*), near the Rond-Point des Champs-Elysées (Pl. R, 15; *II*), to the right in ascending. Performances every evening from April to October. Seats for 3500. Admission 4 (on Sat. 5), 3, and 1 fr.

Cirque d'Hiver (Pl. R, 27; *III*), Boulevard des Filles-du-Calvaire. Performances every evening, from 1st Nov. to 30th April. Adm. ½-3 fr.

Cirque Fernando (Pl. B, 20), Boulevard Rochechouart 63. Admission, 3 fr. to 50 c.

Music Halls (see also Cafés Chantants, p. 33). The *Folies-Bergère*, Rue Richer 32 (Pl. B, 21; *III*), is a very popular resort, half theatre, half café-chantant. Visitors either take seats or promenade in the gallery, while the performances are going on on the stage. Smoking allowed. Adm. 2-5 fr. — The *Olympia*, Boulevard des Capucines 28; the *Casino de Paris*, Rue Blanche 15 (also the *Nouveau Théâtre*) and Rue de Clichy 16 (Pl. B, 18), and the *Petit Casino*, Boulevard Montmartre 12, are establishments of the same kind. — The *Moulin-Rouge*, Place Blanche (Pl. B, 17), opposite the Rue Fontaine, provides similar entertainments and balls. Adm. 2 fr., to the evening-fêtes 3 fr.

Here may also be mentioned the *Pôle Nord*, a hall with an ice-floor for skating, Rue Clichy 18, beside the Casino de Paris; and the *Palais de Glace* (Pl. R, 15; *II*), in the building formerly occupied by the Panorama des Champs-Elysées. Adm. from 2 fr.

Panoramas, which a few years ago were fairly numerous, seem to be losing their vogue once more. There still remain one in the Jardin des Tuileries and several at Montmartre (religious subjects) near the church of the Sacré-Cœur (p. 202). Adm. $1/2$-1 fr.

The **Musée Grévin**, founded by the well-known draughtsman of that name, Boul. Montmartre 8, adjoining the Passage Jouffroy, is a collection of wax figures; adm. 2, Sun. 1 fr., children at half-price. Orchestra of gipsies.

10. Concerts, Balls, Sport, and Clubs.

Concerts. The concerts of the *Conservatoire de Musique*, Rue du Faubourg-Poissonnière 15, which enjoy a European celebrity, take place every Sunday from January to April (conductor, *Taffanel*). The highest order of classical music is performed with exquisite taste and precision. There are also three sacred concerts given at the Conservatoire during Passion and Easter weeks. Strangers cannot easily obtain access to them, as almost all the seats are occupied by regular subscribers. Application may, however, be made at the office, Rue du Conservatoire 2, open 1-3 p.m. on the day before a concert and 1-2 p.m. on the day itself. Balcon and premières loges 12 fr.; stalles d'orchestre, loges du rez-de-chaussée, and secondes loges 9 fr.; troisièmes loges and amphithéâtre 5 and 4 fr.

The best **Church Music** is heard at *St. Eustache* (p. 169), the *Madeleine* (p. 80), *St. Roch* (p. 84), *La Trinité* (p. 194), *Notre Dame* (p. 219), and *St. Sulpice* (p. 246).

The *Concerts Lamoureux*, for classical music, also take place on Sundays in winter in the Cirque d'Été (p. 31). Adm. 2-8 fr.

Similar to the last are the *Concerts du Châtelet* or *Colonne*, which are held in the Théâtre du Châtelet (adm. 1¼-7 fr.).

Concerts d'Harcourt, Rue Rochechouart 40 (adm. ½-10 fr.).

Besides the above regular concerts, others are given occasionally at the concert-rooms of *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochechouart 22; and other places. See bills and newspaper advertisements (adm. 5-20 fr.). — *Organ Recitals* are given in the season at the Trocadéro (p. 163), under the direction of M. Alex. Guilment. — Lent is the principal season for concerts in Paris.

Open-air concerts in summer at the *Jardin d'Acclimatation* (p. 158). *Military Bands* also play generally on Sun. and Thurs. (4-5 or 5-6 p.m.) in the gardens of the Tuileries (Sun., Tues., and Thurs.), the Palais-Royal (Sun., Wed., and Frid.), and the Luxembourg and in several other parks and squares; the favourite is that of the Garde Républicaine (programmes in the daily papers).

Cafés Chantants, etc. (see also Music-Halls, p. 32). The music and singing at these establishments and at the '*spectacles-concerts*' is never of a high class, while the audience is of a very mixed character. The entertainments, however, are often amusing, and sometimes consist of vaudevilles, operettas, and farces. Smoking allowed. — The following may be mentioned; in summer: *Café des Ambassadeurs*, in the Champs-Elysées, the first on the right; the *Alcazar*, the second on the right; and the *Café de l'Horloge*, on the left. Also similar establishments in the Champ-de-Mars. In winter: the *Eldorado*, Boul. de Sébastopol, near the Boul. St. Denis; opposite to it, the *Scala*, with a handsome saloon, unroofed in summer; *Eden Concert*, Boul. de Sébastopol 17 (adm. ¾-5 fr.); *Bataclan*, Boul. Voltaire 50 (adm. ¾-4 fr.); *Concert Parisien*, Rue de l'Echiquier, opposite the Rue Mazagran, and Rue Faubourg St. Denis 37; *La Pepinière*, Rue de la Pepinière 9, near the Gare St. Lazare; etc. The alluring display of the words '*entrée libre*' outside the cafés-chantants is a ruse to attract the public, as each visitor is obliged to order refreshments (a '*consommation*'), which are generally of inferior quality, at a price of ¾-5 fr., according to the reputation of the place.

The concerts of the *Jardin de Paris* (Pl. R, 15; *II*), given in summer in the open air, under the trees at the back of the Palais de l'Industrie, in the Champs-Elysées, are attended by a somewhat mixed company (also public halls). Adm. 1 fr.

Balls. The public masked balls given weekly during Lent (see announcements in newspapers and placards) are among the most striking and extravagant of the peculiar institutions of Paris. These 'bals masqués' begin at midnight and last till dawn. The most important are those in the Opera House (admission for gentlemen 20, ladies 10 fr.; ladies in masks, gentlemen in masks or evening costume). Visitors with ladies had better take a box. During the Carnival a *Bal des Artistes* takes place in the Grand Opéra, and masked balls are held in the *Olympia* (p. 32) and the *Casino de Paris* (p. 32) during the Carnival (adm., see the placards).

Salles de Danse. The 'balls', which take place all the year round at these public dancing-rooms, may be regarded as one of the specialties of Paris. Many of these entertainments, however, have for some years past been to a great extent 'got up' for the benefit of strangers, numbers of the supposed visitors being hired as decoys by the lessee of the saloon. It need hardly be said that ladies cannot attend these balls.

Since the discontinuance of the famous *Jardin Mabille*, the chief of these places of amusement on the right bank is perhaps the *Moulin Rouge* (p. 32), with which may be named the *Elysée Montmartre*, Boul. Rochechouart 80, where balls are held on Sun., Tues., Thurs., and Sat. (adm. 1 or 2 fr. according to the day; see advertisements). — The *Bal Bullier*, in the Carrefour de l'Observatoire (Pl. G, 19; p. 276), in the Quartier Latin, is noted as a resort of students. Balls on Sat. and Sun., 'grandes fêtes' on Thurs.; adm. 1 or 2 fr. — The dances of the *Jardin de Paris* (p. 33), the *Tivoli*, Rue de la Donane 12-16, near the Place de la République, and the *Salle Wagram*, Avenue Wagram, near the Arc de Triomphe, etc., are also popular.

Within the last few years it has become customary to celebrate **Shrove Tuesday** and the Thursday of **Mi-Carême** (Mid-Lent) by throwing 'confetti' and paper-streamers in the streets, along with much noise and rude merriment.

Horse Races *(Courses)* take place from February to November, at Anteuil (p. 167); Longchamp (p. 157), where the Grand Prix, the chief French race, is decided in May; Chantilly (p. 353); Vincennes (p. 293); La Marche (p. 317); Enghien (p. 329); Maisons-Laffitte (p. 333); St. Onen (p. 207), etc. — Members of the English Jockey Club are admitted to all the privileges of the French Jockey Club (see p. 35).

Boating is a favourite summer-recreation of the youthful Parisian, the chief starting-points being Asnières (p. 282), Argenteuil (p. 331), and Bougival (p. 319) on the Seine, and Joinville-le-Pont (p. 295) and Nogent (p. 295) on the Marne. Regattas are frequently held.

Cycling is another favourite amusement, though an annual tax of 10 fr. is levied on each machine. Cycles may be hired at the *Velodrome de la Madeleine*, Cité du Retiro 30; *Petit*, Avenue des Champs-Elysées 23; and at various shops in the Avenue de la Grande-Armée. Dealers, see p. 37.

Skating is also much practised in Paris, the favourite resort being the artificial ponds in the Bois de Boulogne. There is a *Skating Club*, for which one of the ponds is reserved (see p. 157).

Other amusements are *Foot-ball*, played especially in the Bois de Boulogne, near the lakes; *Cross-country Runs*, in the woods in the direction of St. Cloud, Ville d'Avray, and Meudon; *Bowls*, with clubs in the last-mentioned localities and in the Bois de Vincennes; *Polo*, in the Bois de Boulogne, near the Pont de Suresnes, etc.

Clubs. The following are the principal clubs of Paris, to most of which strangers are admitted during their stay on the introduction of a member: *Jockey Club*, Rue Scribe, 1bis; *Cercle Militaire* (or 'Cercle National des Armées de terre et de mer'), Avenue and Place de l'Opéra; *Cercle National*, Avenue de l'Opéra 5; *Union Artistique* ('l'Epatant'), Rue Boissy d'Anglas 5; *Nouveau Cercle* (or 'Cercle de la Rue Royale'), Place de la Concorde 4; *Cercle de l'Union*, Boulevard de la Madeleine 11; *Cercle Artistique et Littéraire*, Rue Volney 7; *Cercle des Beaux-Arts*, Avenue de l'Opéra 31; *Cercle du Commerce et de l'Industrie*, Boul. Poissonnière 14bis; *Sporting Club*, Place de l'Opéra and Boul. des Capucines 8; *Cercle de la Presse*, Boul. des Capucines 6; *Grand Cercle*, Boul. Montmartre 16; *Cercle Central*, Rue Vivienne 36; *Cercle Agricole*, Boul. St. Germain 284; *Cercle de la Librairie*, Boul. St. Germain 117; *Alpine Club*, Rue du Bac 30; *Cercle des Chemins de Fer*, Rue de la Michodière 22. Gaming is practised extensively in most of the clubs.

11. Shops and Bazaars.

Shops. With the exception of the houses in the aristocratic Faubourg St. Germain, there are few buildings in central Paris which have not shops on the ground-floor. The most attractive are those in the Boulevards, especially towards the W. end, in the Palais-Royal, the Rue de la Paix, Avenue de l'Opéra, Passage Jouffroy, Passage des Panoramas, Rue Vivienne, and Rue de Rivoli.

A few of the best and most respectable of the innumerable and tempting 'magasins' of Paris are here enumerated. The prices are generally somewhat high, and not always fixed, especially when the purchaser is not thoroughly versed in French. Strangers should avoid shops in which 'English spoken' is announced, as the English-speaking shopman is almost always 'temporarily absent', and the use of English only invites an attempt to fleece the foreigner. Those shops which announce a *Vente Forcée* or *Liquidation* should also be avoided. Those are most satisfactory in which the price of each article is marked on it in plain figures.

The Grands Magasins de Nouveautés, large establishments for the sale of all kinds of materials for ladies' dress, haberdashery, laces, etc., form a very important feature of modern Paris, and owing to the abundant choice of goods they offer are gradually superseding the smaller shops. Perhaps the most important of these establishments is the *Bon Marché*, Rue du Bac 135 and 137, and Rue de Sèvres 18-24 (Pl. R, 16; *IV*), rather distant from the centre of the town, with which may be mentioned the *Grands Magasins du Louvre*, in the Place du Palais-Royal (Pl. R, 20; *II*; p. 57), with reading and writing rooms, and a buffet where refreshments are dispensed gratis. Of a similar character are: *Le Printemps*, at the corner of the Boul. Haussmann and the Rue du Havre; the *Petit St. Thomas*, Rue du Bac 27-35; the *Gagne-Petit*, Avenue de

l'Opéra 21-23; the *Ville de St. Denis*, Rue du Faubourg-St. Denis 91-95; *Pygmalion*, corner of the Rues St. Denis and de Rivoli, and Boul. de Sébastopol 9-13; the *Samaritaine*, Rue du Pont Neuf and Rue de Rivoli; and the *Place Clichy*, in the place of that name; etc. The prices affixed to articles in the windows and at the doors of these establishments are often no criterion of those charged within.

Similar to these Grands Magasins de Nouveautés are the Bazaars, at some of which all kinds of household requisites and luxuries may be obtained, while others devote themselves to cheap goods of every kind. Among the most attractive of the former are *La Ménagère*, Boul. Bonne-Nouvelle 20, and the *Bazar de l'Hôtel-de-Ville*, Rue de Rivoli 50-54, beside the Hôtel de Ville. Among the others may be mentioned the *Bazar de l'Ouest*, Rue Amsterdam, to the right of the Gare St. Lazare, and the *Bazar du Château d'Eau*, Rue Faubourg du Temple 2, Place de la République.

'Articles de Voyage': *Bazar du Voyage*, Avenue de l'Opéra 3; *Au Départ*, same street 29; at several other establishments in the same street, and at the *Bazaars* (see above).

Booksellers (reading-rooms, etc.), see pp. 40, 41.

Bootmakers *(bottier, cordonnier;* boots and shoes, *chaussures)*: *Tucker*, Avenue de l'Opéra 14; *Au Bon Pasteur* (Poivret), Rue des Petits-Champs 34; *Pinet*, Rue de Paradis 44; *Roche*, Rue Vivienne 16; *Delail*, Passage Jouffroy 46; *Bacquart*, Passage Jouffroy 35. — For Ladies: *Ferry*, Rue Scribe 11 and Rue Auber 2; *Chapelle*, Rue de Richelieu 85. — Ready-made boots and shoes may be procured in almost every street; *Au Prince Eugène*, Rue de Turbigo 29; *Fretin*, Rue de Rennes 64, etc. — English boots and shoes at Boulevard Montmartre 3 and 21.

Bronzes *(bronzes d'art)*: **Barbedienne*, Boul. Poissonnière 30; **Thiébaut*, Avenue de l'Opéra 32; *Colin*, Boul. Montmartre 5; *Susse Frères*, Place de la Bourse 31; the *Ménagère* (see above); *Comptoir Général*, Boul. Poissonnière 9. See also Leather wares. — Church bronzes and ornaments in the vicinity of St. Sulpice (p. 246).

Carpets (made at Aubusson): *Braquenié*, Rue Vivienne 16; *Sallandrouze*, Boul. Poissonnière 23.

Chemists and Druggists: *Pharmacie Normale*, Rue Drouot 19; *Ferré*, Rue de Richelieu 102; *Centrale*, Rue Montmartre 178, near the boulevard; *Tanret*, Rue Basse-du-Rempart 64; *Homéopathique*, Rue du Helder and Boul. Haussmann 17; *Béral*, Rue de la Paix 14; *Hogg*, Rue Castiglione 2; *Swann*, Rue Castiglione 12; *Roberts & Co. (Shorthose)*, Rue de la Paix 5 (the last four are English).

China, see Glass.

Chocolate: *Compagnie Coloniale*, Aven. de l'Opéra 19; *Compagnie Française* (Pelletier), Rue Ste. Anne 4 (Avenue de l'Opéra); *F. Marquis*, Passage des Panoramas 57-59, Rue Vivienne 44, and Boul. des Capucines 39; *L. Marquis (Siraudin;* see Confiseurs);

Lombart, Boul. des Italiens 11 and Boul. de Sébastopol 16; *Masson*, Boul. de la Madeleine 9, Rue de Rivoli 91, and Rue du Louvre 8; *Guérin-Boutron*, Boul. Poissonnière 29; *Devinck*, Rue St. Honoré 175 and Rue Lafayette 76; *Potin*, see Delicacies. *Suchard's*, *Ménier's*, *Lombart's*, and *Ibled's* chocolates are sold at many other shops. See also Confiseurs.

Cigars. The manufacture and sale of tobacco ('caporal ordinaire' and 'supérieur') and cigars is a monopoly of government. The shops, called *débits de la régie*, are distinguished by their red lamps. The prices and quality are the same everywhere. Good imported cigars (30 c. each, and upwards) can only be purchased at the principal depot, Quai d'Orsay 63, at the Place de la Bourse 15, and at the Grand-Hôtel. The home-made cigars usually smoked are the *Bordelais* at 5 c. each, *Étrangers* and *Demi-Londres* at 10 c., *Médianitos* at 20 c., *Régulias* and *Camélias* at 25 c., and *Londrès* at 30 c.; there are also *Conchas* sold at 1 fr. 60 c., and *Londrès extra* at 2 fr. 10 c. per packet of six. Cigarettes 2-5 c. each. Good Oriental tobacco and cigarettes are to be had at Boul. des Capucines 12 and Place de la Bourse 15. Passers-by may avail themselves of the light burning in every tobacco-shop without making any purchase.

Clothing, see Tailors, Dressmakers, Milliners, etc.

Confectioners, see p. 18.

Confiseurs (comp. p. 18): *Boissier*, Boul. des Capucines 7; *Gouache*, Boul. de la Madeleine 17; *Siraudin (L. Marquis)*, Place de l'Opéra 3 and Boul. des Capucines 17; *Bonnet*, Rue Vivienne 31, Place de la Bourse; *Jourdain*, Rue de la Michodière 2 and Rue St. Augustin 28; *Seugnot*, Rue du Bac 28; *Au Chat Noir*, Rue St. Denis 32. See also Preserved Fruits and Chocolate.

Cycles. *Humber*, Rue du Quatre Septembre 19; *Rochet*, same street 29; *Clément*, same street 31; *Rudge*, Rue Halévy 16; *Decauville*, Boul. Montmartre 20; *Gladiator*, same street 18; *Agences Réunies*, Boul. de Strasbourg 5.

Delicacies (preserved meats, etc.; *comestibles*): *Chevet*, Palais-Royal (see p. 12); *Corcelet*, Galerie de Valois, also at the Palais-Royal, 103, 104; *Potel & Chabot*, Boul. des Italiens 25 and Rue Vivienne 28; *Lemasson*, Rue Vivienne 22; *F. Potin*, Boul. de Sébastopol 101-103 and Boul. Malesherbes 45-47, near St. Augustin; *Testot*, Rue de la Chaussée-d'Antin 15; *Jacob*, Rue du Bac 30. — Salted Provisions: *Maison du Jambon d'York* (Olida), Rue Drouot 11.

Dressmakers, Milliners, etc. The endless variety of the requirements of different travellers renders it practically impossible to give a satisfactory list under this head. Ladies will probably have little difficulty in finding suitable shops for themselves, but they should remember that it is generally possible to reduce the prices by a little bargaining. The *Grands Magasins* (p. 35) have

fairly reasonable charges and employ skilful modistes; while ready-made clothing can also be obtained there, as well as in the shops mentioned under Tailors.

Druggists, see Chemists.

Electro-Plate *(ruolz, alféniде): Christofle & Cie.*, Boul. des Italiens 33; *Alféniде*, Boul. de Sébastopol 40; *A la Ménagère*, Boul. Bonne-Nouvelle 20. — Silver or plated goods sold 'en liquidation' are rarely satisfactory.

Engravings *(estampes, gravures)* and Photographs: *Goupil & Cie.*, Boul. des Capucines 24 and Boul. Montmartre 19; *Braun*, Avenue de l'Opéra 43 and Rue Louis-le-Grand 18 (photographs of paintings; comp. p. 107); *Martinet*, Boul. des Capucines 12, at the Grand Hôtel, and Rue de Rivoli 172; *Hautecoeur*, Avenue de l'Opéra 35 (views of Paris); *A la Bibliothèque Nationale*, Rue Vivienne 8.

Fancy Articles, see 'Articles de Voyage', Toy-shops, Bronzes, Leather; also Bazaars (p. 36).

Furriers: *Revillon Frères*, Rue de Rivoli 77-81; *Lachnitt*, Rue St. Honoré 165; *Compagnie Russe*, Rue de la Chaussée-d'Antin 26; *Grunwaldt*, Rue de la Paix 6; *Grands Magasins de Nouveautés*, etc.

Glass (porcelain, etc.): *Boutigny*, Passage des Princes (Boul. des Italiens) and Péristyle Montpensier, to the W. of the Galerie d'Orléans (Palais-Royal); *A la Paix*, Avenue de l'Opéra 34; *Vermont*, same avenue 12; *Grand Dépôt*, Rue Drouot 21. Also several shops in the Rue de Paradis (Pl. B, 24; *III*).

Glovers (glove, *le gant;* kid glove, *gant de chevreau* or *de peau de chevreau*, or *de peau*): *Jouvin*, Rue de la Paix 25, Place de l'Opéra; *A la Petite Jeannette*, Boul. des Italiens 3 (English ties, hosiery, etc.); *Au Carnaval de Venise*, Boul. de la Madeleine 3 (English goods); *Persin*, Passage Jouffroy 24-26; *Au Roi d'Yvetot*, Pass. Jouffroy 31; *Grands Magasins*.

Goldsmiths and Jewellers: very numerous and tempting, especially in the Rue de la Paix and the Palais-Royal. All genuine gold and silver articles bear the stamp of the Mint. — *Imitation Jewellery* is best obtained in the shops of the Palais-Royal or in the Passage des Panoramas.

Hairdressers in almost every street. — 'Taille de cheveux' 30-50 c., 'coup de fer' (curling) 25-50 c., 'pour faire la barbe' 20-30 c., 'friction' (washing the hair) 50 c. — Four good 'coiffeurs' for ladies are *Auguste*, Rue de la Paix 7; *Lecomte*, same street 13; *Clémentel*, Rue de Castiglione 8; and *Gabriel*, Rue St. Honoré 229.

Hatters *(chapeliers): Delion*, Boulevard des Capucines 24 and Passage Jouffroy 21-25; *A. Berteil*, Rue du Quatre-Septembre 10, Rue de Richelieu 79, and Boulevard St. Germain 134; *Gibus* (inventor of the folding hat), Rue Vivienne 20; *Pinaud & Amour*, Rue de Richelieu 89; *Bravard*, Boul. St. Michel 45; *A la Belle Jardinière* (see Tailors); and others in the Rue Richelieu and Rue Vivienne.

HOSIERS AND SHIRTMAKERS. *Grande Maison de Blanc*, Boul. des Capucines 6; *Chemiserie Spéciale*, Boul. de Sébastopol 102; *Maison des 100,000 Chemises*, Rue Lafayette 69; *Longueville*, Rue Vivienne 47; *A la Belle Jardinière* (see Tailors); the *Grands Magasins* (p. 35), etc. See also Glovers.

JEWELLERS, see Goldsmiths.

LEATHER WARES *(maroquinerie)*: **Klein*, of Vienna, Boul. des Capucines 6, novelties of Paris and Vienna, bronzes and objects of art; *Marquet*, Avenue de l'Opéra 19; *Brentano*, same avenue 37; *Boudet*, Boul. des Capucines 43. See also 'Articles de Voyage'.

MAPS. *Barrère* (Andriveau-Goujon), Rue du Bac 4; *Lanée*, Rue de la Paix 8; *Baudoin* (Dumaine), military bookseller, Rue and Passage Dauphine 30 (1st floor). — See p. 41.

MILLINERS, see Dressmakers.

MUSIC: *Au Ménestrel*, Rue Vivienne 2bis; *Brandus*, Rue de Richelieu 103 (music on hire); *Girod*, Boul. Montmartre 16; *Choudens*, Boul. des Capucines 30; *Durand-Schœnewerk*, Place de la Madeleine 4; *Humelle*, Boul. Malesherbes 22; *Grus*, Place St. Augustin.

MUSICAL INSTRUMENTS. Pianos: **Erard*, Rue du Mail 13; *Pleyel-Wolff*, Rue Rochechouart 22; *Herz*, Rue St. Lazare 20; *Gaveau*, Boul. Montmartre 8; Rue de la Chaussée-d'Antin 6; Boul. St. Germain 232, etc.; *Buudet*, Rue Favart 20. — Organs: *Cavaillé-Coll*, Avenue du Maine 5; *Merklin*, Rue Delambre 22. — Harmoniums: *Alexandre*, Rue Lafayette 81. — Stringed Instruments: *Gand & Bernardel*, Passage Saulnier 4; *Collin*, Faubourg Poissonnière 10; *Tournier*, Boul. St. Martin 4; *Thibouville*, Boul. de Sébastopol 92 and Rue Réaumur 68-72.

OPTICIANS (spectacles, *des lunettes;* opera-glass, *une lorgnette*, or *des jumelles;* eye-glasses, *un lorgnon* or *binocle*): *Chevalier*, Galerie de Valois 158 (Palais-Royal); *Bunoust*, Gal. de Valois 131; *Lafontaine*, Galerie Montpensier 18; *Fischer*, Rue de la Paix 7; *Hazebroucq*, Rue de la Paix 23; *Armand, Vuléry, Ducatillon*, all in the Boul. des Capucines, Nos. 12, 25, 29; *Derogy*, Quai de l'Horloge 33; *Iseli*, Boul. St. Germain 149.

PAPER-HANGINGS. *Maigret et Cie.*, Boul. de la Madeleine 9 & 11; *Salagnad*, Rue Royale 8 & 10; *Barbedienne* (Dumas), Rue Notre Dame des Victoires 24.

PERFUMERY: *Société Hygiénique*, Rue de Rivoli 55, Boul. de la Madeleine 19; *Piver*, Boul. de Strasbourg 10, Place Vendôme 28, and Rue Vivienne 29; *Violet*, Boul. des Italiens 29; *Pinaud*, Boul. des Italiens 30 and Boul. de Strasbourg 37; *Gellé Frères*, Avenue de l'Opéra 6; *Lubin*, Rue Ste. Anne 55; *Rimmel* (English), Boul. des Capucines 9; *Guerlain*, Rue de la Paix 15; *Agnel*, Avenue de l'Opéra 16, Boul. des Capucines 21, Boul. Malesherbes 31 & 83, and Rue Auber 9; *Botot*, Rue de la Paix 17, and Rue St. Honoré 229; *Dr. Pierre* (dentifrices), Place de l'Opéra 8; *Bulty*

(vinaigre de toilette), Rue Montorgueil 67; *Stephen & Lucca* (English), Avenue de l'Opéra 14.

PHOTOGRAPHERS: *Tourtin*, Boul. des Italiens 8; *Morgan*, same boul., 29; *Mulnier*, same boul., 25; *Braun*, Rue Louis le Grand 18; *Boyer* (Van Bosch), Boul. des Capucines 35; *Reutlinger*, Boul. Montmartre 21; *Guy et Mockel*, same boul. 10; *Chalot et Cie.*, Rue Vivienne 18; *Pierre-Petit*, Place Cadet 29 & 31; *Nadar*, Rue d'Anjou 51; *Liebert*, Rue de Londres 6; *Waléry*, same street, 9 bis; *Pirou*, Rue Royale 23 and Boul. St. Germain 5; *Benque*, Rue Boissy d'Anglas 33. — For sellers of photographs, see Engravings.

PORCELAIN, see Glass.

PRESERVED MEATS, see Delicacies.

PRESERVED FRUITS: (*fruits confits*, *chinois blonds*, *marrons glacés*, etc.): *Callu*, Rue St. Honoré 43; *Debrun*, Rue Montmartre 58; *Jourdain*, Rue de la Michodière 2, and Rue St. Augustin 28; *Seugnot*, Rue du Bac 28; and at most of the '*Confiseurs*' (p. 37). The usual price is 5 fr. per kilogramme.

TAILORS. The general remark under Dressmakers (p. 37) may be repeated here. There are several good tailors in the boulevards. — READYMADE CLOTHING: *A la Belle Jardinière*, Rue du Pont-Neuf 2; *Coutard*, Boul. Montmartre 4; *Old England*, Boul. des Capucines 12; *Maison de l'Opéra*, Avenue de l'Opéra 20.

TOBACCO, see Cigars.

TOY SHOPS: *Au Nain Bleu*, Boul. des Capucines 27; *Aux Enfants Sages*, Pass. Jouffroy 13-17; *Magasin des Enfants*, Passage de l'Opéra; *Gillard*, Gal. Vivienne and Rue des Petits-Champs 4, and about the New Year in the *Grands Magasins* and *Bazaars*.

TRAVELLING REQUISITES, see 'Articles de Voyage'.

WATCHMAKERS: *Leroy et Cie.*, Galerie Montpensier 13, Palais-Royal (chronometers); *Rodanet*, Rue Vivienne 36 (chronometers); *Bréguet*, Rue de la Paix 12; *Au Nègre*, Boul. St. Denis 19; *Garnier*, Rue Taitbout 6; *Bing*, Rue de Richelieu 23. — *Lepaute* (clocks), Rue Lafayette 6; *Detouche* (clocks), Rue St. Martin 228-230.

Flower Markets. *Quai aux Fleurs* (Pl. R, 23; *V*), on Wed. and Sat. (a birdmarket on Sun.); *Place de la République* (Pl. R, 27; *III*), on Mon. and Thurs.; *Place de la Madeleine* (Pl. R, 18; *II*), on Tues. and Frid.; *Place St. Sulpice* (Pl. R, 16-19; *IV*), on Mon. and Thurs.; etc. There are beautiful flower-shops in the boulevards and elsewhere.

Those who desire to transmit purchases direct to their destination should procure the services of a goods-agent.

12. Booksellers. Reading Rooms. Libraries. Newspapers.

Booksellers. *Galignani's Library*, Rue de Rivoli 224, an old establishment with a large assortment of English and American books. *Galignani's Messenger*, the well-known English paper, is published here. This daily journal (20 c.), which has been in existence for 70 years, contains an excellent summary of political and commercial news, the latest information from England, the United

States, and the whole of the Continent, and a list of the principal sights and amusements of Paris. It gives a daily list of English and American visitors in Paris, and another on Fridays of English and American visitors to the chief cities of Europe. The English and American places of worship (pp. 44, 45) are enumerated every Saturday. — The *American Register* is an American journal of a similar kind, published every Saturday (price 30 c.). — A European edition of the *New York Herald*, most of the contents of which are telegraphed from New York, appears every morning (15 c.). — Other English and American booksellers: *Neal*, Rue de Rivoli 248; *Brentano's*, Avenue de l'Opéra 17.

Ollendorff, Rue de Richelieu 28bis (general agent for Baedeker's Handbooks); *Truchy*, Boulevard des Italiens 26; *Nilsson*, Rue de Rivoli 212, English books. — *Vieweg*, Rue de Richelieu 67; *C. Klincksieck*, Rue de Lille 11; *Ghio*, Palais-Royal, Galerie d'Orléans 17; these chiefly for French and German literature. *Librairie Nouvelle* (Lévy), Boul. des Italiens 15; *Marpon & Flammarion*, Boul. des Italiens 40, Boul. St. Martin 3, and Galeries de l'Odéon, etc.; *Arnaud & Labat*, Palais-Royal; *Sevin*, Boul. des Italiens 8; *Dentu*, Avenue de l'Opéra 36bis and Boul. de Sébastopol 73; *Fontaine*, Boul. Montmartre 19. — *Haar & Steinert*, Rue Jacob 9, and *Le Soudier*, Boul. St. Germain 174. for German books; *Boyveau*, Rue de la Banque 22. — Rare books: *Morgand*, Passage des Panoramas 55; *Fontaine*, see above. For the addresses of other 'libraires-éditeurs', consult the Directory of Paris (p. 50). — The famous house of *Hachette & Cie.* is in the Boul. St. Germain (No. 79).

Reading Rooms. Reading-room of the *New York Herald*, Avenue de l'Opéra 49 (adm. 25 c. per day, 4 fr. per month), well supplied with American, English, and French newspapers, and frequented by ladies. — *Salon Littéraire*, in the Passage de l'Opéra (N. side of the Boul. des Italiens), Galerie du Baromètre 11 and 13, French, German, and English newspapers; adm. 30 c., per week 2 fr., fortnight 3½ fr., month 6 fr.; open 9 a.m. to 11 p.m. — *Salons de Lecture* of the same kind at the *Librairie de Paris*, Boul. Montmartre 20. — On the left bank of the Seine: Rue Casimir Delavigne 10, near the Odéon; Rue de la Sorbonne 6.

These reading-rooms are convenient places for letter-writing. Materials for the purpose may also be procured at any of the cafés.

Circulating Libraries. *Neal*, Rue de Rivoli 248 (English books); *Bahl*, Rue Chauveau-Lagarde 14 (2 fr. per week, 5 fr. per month); *La Lecture Universelle*, Rue des Moulins 5, etc. (2 fr. per month, 10 fr. per annum); *Delorme*, Rue St. Lazare 80 (2½ fr. per month, 10 fr. per annum).

Newspapers. The oldest Parisian newspaper is the 'Gazette de France', which was founded in 1631 by Renaudot (p. 219). No fewer than 150 new journals appeared in 1789, 140 in 1790, and 85 in 1791, but most of these were suppressed at various times by

government, Napoleon finally leaving only thirteen in existence. On the restoration of the monarchy about 150 newspapers and periodicals were published, but only eight of these concerned themselves with political matters. Since then the number has been constantly on the increase, and now amounts to about 2000. The political papers number about 150, and are sold in the streets or at the 'kiosques' in the Boulevards (p. 73).

The larger papers cost 10, 15, or 20 c., the smaller 5 c. — *Galignani's Messenger* and the *American Register*, see pp. 40, 41.

Morning Papers. Republican: *Le Journal des Débats* (20 c.; one of the best Parisian papers); *Le Siècle; L'Evénement; Le Voltaire; Le Rappel; La Libre Parole* (antisemitic); *L'Intransigeant* (Henri Rochefort); *Le Radical; Le Petit Journal* (circulation of 1,100,000); *La Petite République; La Lanterne; Le Petit Parisien; Le Gil Blas* (the Republican 'Figaro'). — Royalist: *Le Gaulois; L'Autorité; Le Soleil; Le Petit Moniteur.* The *Figaro*, the most widely circulated of the larger papers (80-100,000), may also be called Royalist, but is rather a witty literary sheet than a serious political journal. — Bonapartist: *L'Autorité* (Paul de Cassagnac). — Unclassified: *Le Matin; Le Journal Officiel.*

Evening Papers. Republican: *Les Débats* (pink edition); *La France; Le Temps* (well edited and influential); *Le National; La République Française; Le Soir; Le Télégraphe; Le Courrier du Soir;* etc. — Royalist: *La Gazette de France; L'Univers* (Ultramontane); *Le Monde* (clerical); *Le Moniteur Universel; La Patrie; Le Pays.* — Unclassified: *La Liberté.*

Reviews and Periodicals: *La Revue des Deux Mondes; La Revue Britannique; La Nouvelle Revue; La Revue Politique et Littéraire; La Revue Scientifique.*

Illustrated Journals: *L'Illustration; L'Univers Illustré; Le Monde Illustré; Le Journal Amusant; Le Journal pour Rire; Le Charivari; La Vie Parisienne; Le Journal Illustré.* Most of these are issued weekly.

English, German, and other Foreign Journals are sold in the kiosques near the Grand-Hôtel and in some others on the principal boulevards.

Strangers desiring to learn French or other languages will find ample facilities at the *Institut Rudy*, Rue Royale 7, where a course of three lessons per week costs 10-15 fr. a month. Private lessons are also given. The *Institut Polyglotte*, Rue de la Grange-Batelière 16, is a similar establishment. The addresses of private teachers may be obtained from Galignani and the other booksellers.

13. Baths. Physicians. Maisons de Santé.

Baths. Warm Baths in the floating establishments on the Seine, and in many others in different parts of the town. Charge from 50 c. to 1 fr., an additional charge being made for towels. *De la Samaritaine*, below the Pont-Neuf, right bank (Pl. R, 20; *III*); *des Tuileries*, near the Pont-Royal, same side; *de Diane*, Rue Volney 5; *Vivienne*, Rue Vivienne 15; *Ste. Anne*, Rue Ste. Anne 63 and Passage Choiseul 58; *de la Madeleine*, Rue du Faubourg-St. Honoré 30, and Rue Boissy-d'Anglas 35 (80 c.-3 fr.); *de Jouvence*, Boul. Poissonnière 30 and Rue du Faubourg-Montmartre 4; *de la Chaussée d'Antin*, Chaussée d'Antin 46; *Ventadour*, Rue des Petits-Champs 48, near the Avenue de l'Opéra; *Chantereine*, Rue de la Victoire 46; *de la Bourse*, Rue St. Marc 16; *Thermes Romains*, Rue Montmartre 163 (with swimming-bath); *St. Denis*, Rue du

Faubourg St. Denis 50 (with swimming-bath); *St. Germain-des-Prés* (Taranne), Boul. St. Germain 180; *Racine*, Rue Racine 5.

Turkish, Vapour, and other baths: *Le Hammam*, Rue des Mathurins 18, corner of the Rue Auber (entrance for ladies, Boul. Haussmann 47), very handsomely fitted up (Turkish bath 5 fr.); *Le Balneum*, Rue Cadet 16bis, of the same category (2 fr.); *Hammam Monge*, Rue Cardinal-Lemoine 63, on the left bank (bath 1½-2½ fr.), etc. — *Piscine Rochechouart*, Rue de Rochechouart 65 (1¼ fr.; reserved for ladies on Frid.). — *Bains Guerlois*, Rue du Bourg-l'Abbé 7. — *Bains de Fumigations*, Rue de Dunkerque 56. — Compressed Air Baths *(Bains d'Air Comprimé)*, Rue des Pyramides 17.

Cold Baths in the Seine: *Deligny*, Quai d'Orsay, near the Place de la Concorde (Pl. R, 14, 15; *II*), admirably fitted up, more than 325 ft. long, with 350 separate baths; *du Pont-Royal* (entered from the Quai Voltaire); *Henri IV.* (entrance near the statue on the Pont-Neuf); *Ouarnier*, Quai de Béthune (Ile St. Louis; Pl. R, 22; *V*), recommended to ladies also; *Bains des Fleurs*, Quai de la Mégisserie, to the right of the Pont-Neuf, for ladies also.

The usual charges at these cold baths are: admission 20-60, swimming-drawers and towel 25, fee to the 'garçon' 10 c. — It should be observed that one-half of each bath is generally very shallow, being intended for non-swimmers, while the other half is often not more than 6-9 ft. in depth. Divers should therefore use great caution.

Physicians. Should the traveller require medical advice during his stay in Paris, he should obtain from his landlord the name of one of the most eminent practitioners in the neighbourhood of his hotel or lodgings. Information may also be obtained at the English and other chemists' shops (p. 36), or at *Galignani's* (p. 40). As changes of address are not infrequent, the '*Bottin*', or Directory, (p. 50), may also be consulted. Usual fee from 10 to 20 fr. per visit or consultation. The following may be mentioned: —

Dr. Anderson, Rue du Bois-de-Boulogne 5; *Dr. Chapman*, Avenue de l'Opéra 31; *Dr. Herbert*, Rue Duphot 18; *Dr. Barnard*, Rue St. Honoré 362; *Dr. H. Faure Miller*, Rue Matignon 28; *Dr. Dupuy*, Avenue Montaigne 53; *Dr. Loughnan*, Rue de Berri 38; *Dr. G. E. Pellereau*, Rue du Commandant-Rivière 8; *Dr. Jennings*, Avenue Kléber 88; *Dr. Chamberlain* (American), Rue de Berri 8; *Dr. Clarke*, Rue Cambacérès 2; *Dr. Prendergast*, Rue d'Anjou 1; *Dr. Austin*, Rue Cambon 29.

Oculists: *Dr. Loubrieu*, Rue de Rivoli 50; *Dr. Meyer*, Boul. Haussmann 73; *Dr. de Wecker*, Avenue d'Antin 31; *Dr. Bull*, Rue de la Paix 4.

Dentists: *Adler*, Avenue de l'Opéra 16; *Hy. Didsbury*, Rue Meyerbeer 3; *Didsbury*, Rue Meyerbeer 3; *Dugit*, Rue du 29 Juillet 6; *Duchesne fils*, Rue Lafayette 45; *J. Evans*, Avenue de l'Opéra 19; *T. W. Evans*, Rue de la Paix 15; *George*, Rue du Pont-Neuf 16; *Vve. Luis & Sons*, Boul. des Italiens 25; *Miller*, Rue Vignon 15; *Neech Watson*, Rue Basse-du-Rempart 64; *Prêterre*,

Boul. des Italiens 29; *Rossi-Hartwick*, Rue St. Honoré 185; *Ryan*, Rue Scribe 19; *Seymour*, Rue Castiglione 10; *Ward*, Avenue de l'Opéra 35; *Weber*, Rue Duphot 25; *Wilkie*, Rue Halévy 14.

CHEMISTS AND DRUGGISTS, see p. 36.

Hospitals. Maisons de Santé. In case of a serious or tedious illness, the patient cannot do better than take up his quarters at one of the regular sanitary establishments. There are many well-conducted houses of the kind in Paris and the environs, where patients are received at from 150 to 1000 fr. per month, including board and lodging, medical attendance, baths, etc., and where drawing-rooms, billiard-tables, gardens, etc., as well as good tables d'hôte, are provided for convalescents. The following may be recommended: — *Maison Municipale de Santé* (Dubois), Rue du Faubourg St. Denis 200 (terms 5-12 fr. per day, everything included); *Maison des Hospitaliers de St. Jean-de-Dieu*, Rue Oudinot 19; *Maison des Religieuses Augustines de Meaux*, Rue Oudinot 16; *Etablissement Hydrothérapique d'Auteuil*, Rue Boileau 12 and Rue de Miroménil 63; *Maison Rivet*, at St. Mandé, Grande Rue 106, for ladies.

The *HERTFORD BRITISH HOSPITAL, or *Hospice Wallace* (Pl. B, 8), is a large Gothic edifice in the Rue de Villiers, at Levallois-Perret, near Neuilly, built and endowed by the late Sir Richard Wallace. It has accommodation for between thirty and forty patients, and is surrounded by a large garden. — Mention may also be made of the Protestant *Hospice Suisse* (for men; apply at the Swiss Embassy, Rue Cambon 4) and the *Maison des Diaconesses Protestantes* (for ladies), Rue de Reuilly 95.

Public Hospitals, see p. 219. The *Institut Pasteur*, for the treatment of hydrophobia, is at Rue Dutot 25 (Pl. G, 13).

14. Divine Service.

English Churches. For the latest information, visitors are recommended to consult the *Stranger's Diary* of the Saturday number of Galignani's Messenger (p. 40). At present the hours of service are as follows: —

EPISCOPAL CHURCH: — *English Church*, Rue d'Aguesseau 5, Faubourg St. Honoré, near the English Embassy; services at 10 or 11 and 4. — *English Church*, Rue Boissy-d'Anglas 35; services at 7, 8.30, 10, 11, 3.30, and 8. — *Christ Church*, Boul. Eugène 33 and Boul. Bineau 49, Neuilly; services at 10.30 and 4. — *Church of England*, Rue des Bassins 7 (Avenue d'Iéna); services at 11, 3, and 8. — *Church of the Holy Trinity* (Amer.), Avenue de l'Alma 19; services at 8.30, 11, and 4.

ENGLISH CONGREGATIONAL CHAPEL, Rue Royale 23; services at 11.30 and 7.30.

ENGLISH ROMAN CATHOLIC CHURCH: *Eglise St. Joseph*, 50

Avenue Hoche or de la Reine-Hortense, mass at 6, 7, 8, 9, 10, and 11.30, on Sundays; sermons at 10.30 and 3.

AMERICAN CHAPEL, Rue de Berri 21; service at 11 a.m.

CHURCH OF SCOTLAND, Rue Bayard 17, Champs-Elysées; services at 11 and 3.

WESLEYAN METHODIST CHURCH, Rue Roquépine 4, adjoining No. 41 Boulevard Malesherbes, near the Madeleine. Service on Sundays at 11, 4 (in German), and 7.30, on Wednesdays 8 p.m. — Also at Asnières, near the railway-station.

BAPTIST CHAPEL: Rue de Lille 48; English service at 11.30.

French Protestant Churches *(Temples Protestants).* CALVINIST: *L'Oratoire*, Rue St. Honoré 145; service at 10.30. — *Ste. Marie*, Rue St. Antoine 216, near the Bastille; service at 10.30, in winter at noon. — *Temple de l'Etoile*, Avenue de la Grande-Armée 54; services at 10 and 4. — *Temple des Batignolles*, Boul. des Batignolles 46 (10.15 and 4), — *Pentemont*, Rue de Grenelle 106 (10.30 and 4). — *St. Esprit*, Rue Roquépine 5 (10.15 and 1). — *Temple Milton*, at the corner of the Rue Milton and the Rue Hippolyte Lebas (10.15). — *Temple de Passy*, Rue Cortambert 19 (Trocadéro; 10.15). — *Temple de Neuilly*, Boulevard d'Inkermann 8 (10.15); etc.

LUTHERAN *(Confession d'Augsbourg)*: *Temple des Billettes*, Rue des Archives 24, to the N. of the Hôtel de Ville; service at 10.15 or 12.15 in French, at 2 in German. — *Temple de la Rédemption*, Rue Chauchat 16; service in German at 10.15, in French at 12. — *Swedish Church*, Boulevard Ornano 19 (10.15 on the first Sunday of each month; 3.30 on other Sundays).

FREE *(Libres)*: *Eglise Taitbout*, Rue de Provence 42; service at 10.15 a.m. — *Eglise du Nord*, Rue des Petits-Hôtels 17 (10.15). — *Temple du Luxembourg*, Rue Madame 58 (10.30 a.m. and 8 p.m.). — *Chapelle du Centre*, Rue du Temple 115 (10.30).

Synagogues: Rue Notre-Dame-de-Nazareth 15; Rue de la Victoire 44 (a handsome edifice); Rue des Tournelles 21bis, near the Place des Vosges; Rue Buffault 28 (Portuguese).

Greek Churches. — *Russian Church* (see p. 197), services on Sun. and Wed. at 11 a.m., on Sat. at 8 p.m. — *Chapel of the Russian Embassy*, Rue de Grenelle 79. — *Eglise Orthodoxe* (a new building), Rue Bizet 5 (Pl. R, 11; *I*). — *Roumanian Chapel*, Rue Jean de Beauvais 9bis (Pl. R, 19; *V*), service at 10.30.

Missions. For those interested in home mission work the following notes may be of service. The *McAll Mission* has now between 30 and 40 stations, of which the most important are at Boul. de Sébastopol 10 and Boul. Bonne-Nouvelle 8; meetings every week-day at 8 p.m. Sunday meetings at 8.15 p.m. at Rue du Faubourg St. Antoine 142 and Rue Letellier 59 (Grenelle). Mr. McAll's address is Villa Molitor 28, Auteuil. — *Miss de Broen's Mission*, Rue Bolivar, Belleville, and Rue Clavel 25; meetings every evening and on Sun. at 3.30 and 8.30 p.m. Dispensary on Mon., Tues., Thurs., and Frid., at 10 a.m. — The *Home for English Girls*, Avenue de Wagram 77, affords cheap lodgings. — *Comité Parisien de la Mission Intérieure*: sec., Mr. G. Meyer, Rue Boulainvilliers 43.

15. Embassies. Ministerial Offices. Banks.

Embassies. The following are the present addresses, but a change of residence sometimes takes place: — The offices are generally open from 1 to 3.

Austria, Rue de Varenne 57. — Consulate, Rothschild's, Rue Laffitte 21.
Belgium, Rue Bizet 6 (Avenue Marceau).
Brazil, Rue de Téhéran 17.
Denmark, Rue de Courcelles 29. — Consulate, Rue d'Hauteville 53.
Germany, Rue de Lille 78 (12-1½). — Consulate, Rue Goethe 7.
Great Britain, Rue du Faubourg-St. Honoré 39 (11-3).
Greece, Rue Pierre Charon 46. — Consulate, Rue Taitbout 20.
Italy, Rue de Penthièvre 11. — Consulate, Rue Vezelay 4.
Netherlands, Rue de Lubeck 29 (also consulate).
Russia, Rue de Grenelle 79 (also consulate).
Spain, Boul. de Courcelles 34. — Offices and consulate, Rue Bizet 6.
Sweden and Norway, Rue Bassano 12. — Consulate, Rue Pasquier 15.
Switzerland, Rue Cambon 4.
United States of N. America, Rue Galilée 59 (11-3). — Consulate, Avenue de l'Opéra 36.
Turkey, Rue de Presbourg 10. — Consulate, Place St. Ferdinand 31.

Ministerial Offices. *Affaires Etrangères*, Quai d'Orsay 37 and Rue de l'Université 130.
Agriculture, Rue de Varenne 78.
Commerce, *Industrie*, *Postes et Télégraphes*, Rue de Varenne 80 and Rue de Grenelle 99-105.
Finances, at the Louvre, Rue de Rivoli (Pl. R. 20; *II*).
Guerre, Boul. St. Germain 231 and Rue St. Dominique 10-14.
Instruction Publique et Beaux-Arts, Rue de Grenelle 110.
Intérieur, Place Beauvau, Rue Cambacérès 7-13 and Rue des Saussaies 11; Rue de Grenelle 103 and Rue de l'Université 176.
Justice et Cultes, Place Vendôme 11 and 13; offices at the back, for justice Rue Cambon 36, for cultes Rue Bellechasse 66.
Marine et Colonies, Rue Royale 2.
Travaux Publics, Rue de Grenelle 244-248.

Some of these offices are open to the public, but the hours of admission are frequently changed.

Banks. *Banque de France*, Rue de la Vrillière and Rue Croix des Petits-Champs (Pl. R, 21; *II*) and Place Vendatour (annexe for deeds); *Caisse des Dépôts et Consignations*, Rue de Lille 56 (Pl. R, 17; *II*, *IV*); *Caisse d'Epargne*, Rue Coq-Héron 9 (Pl. R, 21; *III*); *Crédit Foncier*, Rue des Capucines 17 and 19 (Pl. R, 18); *Crédit Lyonnais*, Boulevard des Italiens 15-21, with 23 agencies; *Société Générale*, Rue de Provence 54 and 56, with 31 agencies; *Crédit Mobilier*, Place Vendôme 15; *Comptoir National d'Escompte*, Rue Bergère 17 (Pl. B, 21; *III*); *Rothschild*, Rue Laffitte 21-25.

MONEY CHANGERS (*changers*) are found in almost every part of Paris, particularly in the Palais-Royal, near the Exchange, the Boulevards, the Rue Vivienne, and the other streets frequented by strangers. That at the *Crédit Lyonnais* (see p. 46) may be recommended.

STAMPS. Receipts for sums above 10 fr., as well as various commercial documents, must be stamped. Receipt-stamps are sold at the general post-office and at many tobacconists (p. 37).

16. Topography. Preliminary Drive.

Paris is situated in 48° 50′ N. lat., and 2° 21′ E. long., and lies on the river *Seine*, which flows through it from S.E. to S.W., forming a bold curve towards the N. The city, with a population in 1891 of 2,447,957, occupies an area of about 20,000 acres, of which 12,000 are covered with buildings. It lies in a basin of tertiary formation, the borders of which are about 200-300 ft. above the level of the river and 420 ft. above that of the sea. The most elevated points in or adjoining the city are the heights of *Charonne*, *Ménilmontant*, *Belleville* (330 ft.), *la Villette*, and *Montmartre* (420 ft.) on the right bank of the Seine, and those of *la Maison Blanche*, the *Butte-aux-Cailles*, and *Ste. Geneviève* (198 ft.) on the left. The length of the part of the Seine within the city is about 7 M. and is crossed by 30 bridges. It contains two islands of some size, the *Ile St. Louis* and the *Ile de la Cité*, each formed by the union of several islets.

Paris is thus naturally divided into three parts; the quarters on the right bank, the Cité with the island of St. Louis, and the quarters on the left bank. The old distinctions between Old Paris, the Faubourgs, and the Communes Annexées have entirely disappeared amid the great transformations of the past thirty years, during which many of the ancient streets have been destroyed, the main arteries of traffic prolonged to the fortifications, and the whole area covered with large and handsome edifices. The only sensible difference between the various districts now consists in the greater traffic observable in the central quarters. A glance at the Plan will show the limits of OLD PARIS, bounded by the first circle of boulevards, the so-called *Grands Boulevards* (p. 71). It should be noted, however, that on the left bank the old city of Paris extended as far as the boulevards to the S. of the garden of the Luxembourg. Outside the Great Boulevards lie the OLD FAUBOURGS or suburbs, the names of which are still preserved in those of the chief streets radiating from the centre of the city, and extending to the *Outer Boulevards* (*Boulevards Extérieurs*, p. 72). The Faubourgs themselves are generally named after the corresponding district of the old town. The most important on the right bank, named from E. to W., are the *Faubourgs St. Antoine, du Temple, St. Martin, St. Denis, Poissonnière, Montmartre*, and *St. Honoré*. Those on the left bank are less known, with the exception of the *Faubourg St. Germain*, which from an early period formed part of the old city.

The Faubourgs of St. Antoine and the Temple are the great industrial districts, the former being the headquarters of the manufacture of furniture, and the latter of the various fancy articles classed together as 'articles de Paris' (real and imitation jewellery, artificial flowers, toys, articles in leather and carved wood, etc.). The Faubourgs of St. Martin, St. Denis, and Poissonnière are rather commercial than industrial, and form the centre of the wholesale and export trade of the great capital. The streets near the centre of the town, however, particularly the Great Boulevards, contain many of the finest retail shops in Paris. The Faubourg Montmartre and the quarters of the Exchange, the Palais-Royal, and the Opéra are the financial quarters of the town, and also contain nearly all that is necessary for the comfort and entertainment of visitors to Paris. The Faubourg St. Honoré and the Champs-Elysées are occupied by the mansions of the aristocracy of wealth, while the Faubourg St. Germain is more or less sacred to the aristocracy of blood, and contains most of the embassies and ministerial offices. The *Quartier Latin* or *Quartier des Ecoles*, which adjoins the Faubourg St. Germain on the E., owes its name to the fact of its being the seat of the university and of many of the scientific institutions of Paris. It also contains several of the chief libraries.

The principal Communes Annexées, or outlying districts within the fortifications, but not incorporated with the city till 1860, are the following, enumerated from E. to W.: *Bercy*, carrying on an extensive wine and export trade; *Charonne*, *Ménilmontant*, *Belleville*, *La Villette*, *La Chapelle*, and *Montmartre*, the principal quarters of the working classes and the seat of the largest workshops; *Les Batignolles*, with the studios of numerous artists and many handsome private houses (on the side next the Park of Monceau); *Passy* and *Auteuil*, with their villas; *Grenelle*, with iron foundries and chemical works; *Vaugirard*, *Montrouge*, etc., inhabited by persons of moderate means, small shopkeepers, and artisans, and containing numerous large market-gardens.

For administrative purposes Paris is divided into twenty Arrondissements, separated from each other by the principal arteries of traffic: 1. *Louvre;* 2. *Bourse;* 3. *Temple;* 4. *Hôtel de Ville;* 5. *Panthéon;* 6. *Luxembourg;* 7. *Palais-Bourbon;* 8. *Elysée;* 9. *Opéra;* 10. *Enclos St. Laurent* (between the Rue du Faubourg-Poissonnière and the Rue du Faubourg-du-Temple); 11. *Popincourt* (extending from the Faubourg du Temple to the Faubourg St. Antoine), 12. *Reuilly* (between the Faubourg St. Antoine and the Seine); 13. *Les Gobelins;* 14. *Observatoire;* 15. *Vaugirard;* 16. *Passy;* 17. *Les Batignolles;* 18. *Montmartre;* 19. *Les Buttes-Chaumont;* 20. *Ménilmontant.*

The Fortifications of Paris were constructed in consequence of a decree of 1840, and were completed within five years at an expense of 140 million francs (5,600,000 *l.*). The *Enceinte*, with its

94 bastions, is 21 M. in length. The ramparts, 32 ft. in height, with a parapet 19 ft. in width, are environed by a moat 48 ft. in width, and a glacis. The approaches to the city are also commanded by seventeen *Forts Détachés*, at different distances from the city, up to a maximum of 2 M. On the N. side, near St. Denis, are the *Forts de la Briche*, *Double Couronne du Nord*, and *de l'Est;* on the E., *Fort d'Aubervilliers*, near Le Bourget, *Forts de Romainville*, *de Noisy*, *de Rosny*, *de Nogent*, and *de Vincennes*, and the redoubts *de la Faisanderie* and *de Gravelle;* on the left bank of the Marne lies *Fort de Charenton;* to the S., on the left bank of the Seine, *Forts d'Ivry*, *de Bicêtre*, *de Montrouge*, *de Vanves*, and *d'Issy;* on the W., the *Forteresse du Mont Valérien*. Most of these were entirely destroyed in 1870-71, but have since been rebuilt. A second line of forts, at a greater distance from the ramparts, has also been constructed on the heights commanding the valley of the Seine. On the right bank of the Seine: the *Forts de Cormeilles*, *de Montlignon*, *de Domon*, *Montmorency*, *d'Ecouen*, *de Stains*, *de Vaujours*, *de Chelles*, *de Villiers*, and *de Villeneuve-St. Georges;* on the left bank: the *Forts de Châtillon*, *de la Butte-Chaumont*, *de Palaiseau*, *de Villeras*, *de Haut-Buc*, *de Saint-Cyr*, *de Marly*, *de Sainte-Jamme*, and *d'Aigremont*. The area included within this elaborate system of fortifications is 400 sq. M. in extent, and besides the capital itself embraces the seven towns of Versailles, Sceaux, Villeneuve-St. Georges, St. Denis, Argenteuil, Enghien, and St. Germain-en-Laye.

The general appearance of Paris is more uniform than that of most other towns of its size, partly owing to the mixture of classes resulting from the Great Revolution, but principally on account of the vast schemes of improvement carried out in our own days.

The stranger is almost invariably struck by the imposing effect produced by the city as a whole, and by the width, straightness, and admirable condition of the principal streets. Picturesqueness has doubtless been greatly sacrificed in the wholesale removal of the older buildings, but the superior convenience and utility of those spacious thoroughfares is easily appreciated; and the amount of traffic in them proves that their construction was a matter of almost absolute necessity. Most of them, built at the same period and often as a mere building speculation, exhibit an almost wearisome uniformity of style, but in those at a distance from the central quarters considerable variety of taste is often shown.

The central quarters of the city are remarkably bustling and animated, but owing to the ample breadth of the new streets and boulevards and the fact that many of them are paved with asphalte or wood, Paris is a far less noisy place than many other large cities. Its comparative tranquillity, however, is often rudely interrupted

by the discordant cries of the itinerant hawkers of wares of every kind, such as 'old clothes' men, the vendors of various kinds of comestibles, the crockery-menders, the 'fontaniers' (who clean and repair filters, etc.), the dog-barbers, and newspaper-sellers. As a rule, however, they are clean and tidy in their dress, polite in manner, self-respecting, and devoid of the squalor and ruffianism which too often characterise their class. In many cases they claim to have plied their vociferous trades ever since the middle-ages. Their pronunciation will, of course, often puzzle the uninitiated. On the long vowels and the letter *r* they usually lay prodigious stress, while the short vowels are either pronounced in a very light and airy fashion or altogether omitted. Another characteristic, though modern, feature in the street-noises of Paris consists of the hoarse blasts of the horns of the tramway-cars.

As a rule the Parisian may be said to invite and deserve the confidence of travellers. Accustomed by long usage to their presence, he is skilful in catering for their wants, and recommends himself to them by his politeness and complaisance. In return the traveller in France should accustom himself to the inevitable '*s'il vous plaît*', when ordering refreshments at a café or restaurant, or making any request. It is also customary to address persons even of humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The *Sergents de Ville*, or *Gardiens de la Paix*, who are to be met with in every street and public resort, are always ready to give information when civilly questioned. Visitors should avoid the less frequented districts after night-fall, and, as a general rule, it is not advisable to linger even in other quarters later than 1 a.m. They should also be on their guard against the huge army of pickpockets and other rogues, who are quick to recognize the stranger and skilful in taking advantage of his ignorance. It is perhaps unnecessary specially to mention the card-sharpers sometimes met with in the suburban and other trains, or the various other dangers to purse and health which the French metropolis shares with other large towns.

The Parisian directory, published annually, and familiarly known as the '*Bottin*', which may be consulted at the principal hotels and cafés and also (for a fee of 10-15 c.) at various book-shops, will often be found useful by those who make a prolonged stay at Paris. It consists of two huge volumes, one of which contains a list of the streets and their inhabitants, while the other gives the addresses of the most important persons in the provinces, and even of a number of persons in foreign countries.

All strangers intending to settle in Paris must make a *Declaration* of their intention, with proof of their identity, within fifteen days, at the Préfecture de Police, 36 Quai des Orfèvres (Palais de Justice), between 10 and 4. Foreigners who intend to practise any trade, business, or profession in Paris or other part of France must also make a declaration to that effect within a week.

The best way of obtaining a general idea of the appearance of Paris is to take a drive on the top of an omnibus or tramway-car, or in an open cab, through the principal streets. If a cab is hired it should be engaged *à l'heure*, and the driver desired to take the following route.

CAB DRIVE. The *Palais-Royal* (p. 58) is chosen as a convenient starting-point. Thence we drive to the E. through the Rue de Rivoli (p. 60), passing the Tour St. Jacques (p. 61) and the Hôtel de Ville (p. 64); then through the Rue St. Antoine, as far as the Place de la Bastille (p. 69) and the Colonne de Juillet (p. 70), and along the Grands Boulevards (p. 71 et seq.) to the Madeleine (p. 80), and so to the Place de la Concorde (p. 81). We next ascend the Champs-Elysées (p. 150) to the Arc de l'Etoile (p. 153). Then we drive to the Pont de l'Alma (p. 160), and across it to the Champ-de-Mars (p. 272) and Hôtel des Invalides (p. 265); Rue de Grenelle, Ste. Clotilde (p. 265), Boulevard St. Germain as far as St. Germain-des-Prés (p. 245), Rue Bonaparte to St. Sulpice (p. 246), and on to the Palais du Luxembourg (p. 248); the Rue de Médicis, at the end of which is the Rue Soufflot leading to the Panthéon (p. 234). Thence down the Boulevard St. Michel (p. 223), passing the Sorbonne (p. 232) and Hôtel de Cluny (p. 224) on the right, and the Fontaine St. Michel (p. 223) on the left; next traverse the Boulevard du Palais and the 'Cité', where Notre-Dame (p. 219) is observed on the right, at some distance, and the Palais de Justice (p. 214) on the left, beyond which we regain the right bank of the Seine at the Place du Châtelet (p. 62). Soon after we again reach the Rue de Rivoli, where we may dismiss the cab and descend through the Boulevard de Sébastopol to the Grands Boulevards.

The drive will occupy about 3 hrs. and (according to the vehicle) cost 7-10 fr., including 1 fr. gratuity.

OMNIBUS DRIVE. Gentlemen may explore the city by taking a similar excursion on the outside of an omnibus or tramway-car, which will occupy nearly double the time, but costs about 90 c. only. The route appears a little complicated, but will be easily traced with the aid of the map and list of omnibus lines (see Appx.). Take an omnibus from the Madeleine (p. 80) to the Bastille, line *E*, without 'correspondance' (15 c.), as far as the office at the beginning of the Boulevard Bourdon, at the Place de la Bastille (p. 69); thence take a tramway-car (coming from Vincennes; 15 c.) to the Hôtel de Ville (p. 64), and hence proceed by an omnibus of line *C* as far as the Arc de Triomphe de l'Etoile (p. 153). Here alight, and return by the same line to the Place de la Concorde (p. 81), without correspondance. Walk down to the quay and take line *AF* to the Panthéon (p. 234), without correspondance. Walk thence by the Boulevard St. Michel to the Jardin du Luxembourg (p. 253) and the Odéon (p. 29). Here take the Odéon and Batignolles-Clichy

line *H* as far as the Palais-Royal (p. 58); or, better still, walk (in about 10 min.) from the Odéon by the Rue Racine to the Boulevard St. Michel, and take there a tramway of the Montrouge and Gare de l'Est line. Proceeding thence along the old Boulevards we may either alight at the N. end of the Boulevard de Sébastopol, or follow the Boulevard de Strasbourg to the Gare de l'Est.

Instead of returning from the Arc de Triomphe to the Place de la Concorde, we may take a car of the Tramway Place de l'Etoile and Gare Montparnasse to beyond the Pont de l'Alma, and thence proceed by a car of the Tramway Pont de l'Alma and Bastille, along the Seine and past the Hôtel des Invalides, and then through the Boulevard St. Germain to Square Cluny. Here we alight and walk in a few minutes to the Rue Soufflot and the Panthéon, whence the route may be continued as above.

Good walkers may, of course, perform parts of this route on foot and so obtain a closer view of the objects of interest. They may, *e.g.*, walk along the Grands Boulevards to the Place de la République (about 2 M. from the Opéra); from the Hôtel de Ville to the Place de la Concorde (about $1^1/_2$ M.); from the Luxembourg to the Rue de Rivoli (nearly 1 M.), or to the Grands Boulevards ($^3/_4$ M. farther).

A good general view of the city may be obtained from the *Towers of Notre Dame* (p. 222), or from the *Eiffel Tower* (p. 272), but for this purpose clear weather is necessary, and that occurs seldomer than might be supposed. Even when the sun is shining, the middle distance is frequently indistinct, a fact which may also be noticed from the ground in the longer streets. The best views are obtained when the weather is clearing just after a shower, and on dry windy days; but in the latter case the wind is often disagreeable on the top of the towers. A general survey from another point of view is afforded by a visit to the *Butte Montmartre* (p. 202).

Having acquired a general idea of the external appearance and topography of the city, the traveller may then proceed at his leisure to explore it in detail.

17. Distribution of Time.

A stay of a fortnight or three weeks in Paris may suffice to convey to the visitor a superficial idea of the innumerable attractions which the city offers, but a residence of several months would be requisite to enable him satisfactorily to explore its vast treasures of art and industry. The following plan and diary will aid him in regulating his movements and economising his time. The routes in the Handbook are arranged as far as possible so as to avoid loss of time and unnecessary detours, but they may easily be resolved into new combinations or made in a reverse direction, as the convenience or pleasure of the sight-seer may dictate. Fine

days should be spent in the parks, gardens, and environs. Excursions to the country around Paris, in particular, should not be postponed to the end of one's sojourn, as otherwise the setting in of bad weather may preclude a visit to many beautiful spots in the neighbourhood. Rainy days should be devoted to the galleries and museums.

The table at p. 56 shows when the different collections and objects of interest are open to visitors, but does not include buildings that are open gratis every day, which must be looked for in the index. Parks, public gardens, cemeteries, and the like are also omitted, as they are practically always open. The days and hours enumerated, though correct at present, are liable to alteration; and the traveller is therefore referred to *Galignani's Messenger* (p. 40), to the principal French newspapers, and to the bills posted on the advertising pillars in the boulevards. The museums and collections are apt to be uncomfortably crowded on Sundays and holy-days.

Libraries are generally open on week-days from 10 a.m. to 3 or 4 p.m., and some of them also from 8 to 10 p.m.

Churches are usually open from morning till dusk, but the afternoon is the best time for a visit, as no service is then held. It should be noted that many churches are so dark that the works of art cannot be properly seen except by gaslight. The Madeleine (p. 80) is not open to visitors till 1 p.m., and several other churches are closed at 5 p.m. Sundays and festivals are not, of course, suitable days for inspecting the works of art in the churches, but they frequently offer opportunities of hearing excellent music and good preachers. See p. 32, and the notices of the principal churches. The hours of service are announced on boards in the interior of the buildings. High mass is usually at 10 a.m. The masses at midday and 1 p.m. are especially attended by the fashionable world; and the scene on the conclusion of service at the Madeleine (p. 80) and other leading churches is both interesting and characteristic. Chairs within the churches are let for 5 c. each; on festivals 10 c.

The traveller should always be provided with his passport, or at least visiting-cards, which will often procure him admission to collections on days when the public are excluded.

The numbers in the following tables refer to the Routes of the Handbook.

Diary.

Days	Objects of interest
Every day	1. Palais Royal, Rue de Rivoli, Bastille, and Boulevards (p. 57). 3. Champs Elysées and Bois de Boulogne (p. 150). 14. St. Cloud, Sèvres, Meudon (p. 282). 15. Vincennes (p. 293). 18. St. Denis, Enghien, Montmorency, Argenteuil (p. 331). 21. Fontainebleau(p.346). 20. Sceaux, Valleys of the Bièvre and the Yvette (p. 338). 19. Valley of the Oise (p. 332).
Every day except Monday	1, 14, 15, 18 to 20, as above. 2. Louvre and Tuileries (p. 85). 9. The Cité and Sorbonne quarter(p.213). 10. Quarters of St. Germain and the Luxembourg (p. 238). 16. Versailles (p. 297).
Sunday	1, 2, 9, 10, 14-16, 18-21, as above. 4. Trocadéro, Passy, and Auteuil (p. 159). 5. Halles Centrales, Arts et Métiers, Père-Lachaise (p. 168). 8. Quarters of the Temple and the Marais (p. 207). 11. Jardin des Plantes,
Sunday	but not the Gobelins (p. 260). 12. Invalides and Champ de Mars (p. 272). 17. St. Germain-en-Laye (p. 320). 22. Chantilly and its Environs (p. 352).
Monday	1, 14, 18-21, as above. 7. La Villette and Montmartre (p. 197).
Tuesday	1, 2, 4, 5, 9, 10, 11, 14-21, as above. 6. Quarters of the Bourse, Chaussée d'Antin, and de l'Europe (p. 184). 12. Invalides and Champ de Mars (p. 272). 13. Outlying quarters to the S.
Wednesday	1, 2, 9, 10, 14-16, 18-21, as above. 11. As above, except the natural history galleries (p. 258).
Thursday	1, 2, 4, 5, 7, 8-21, as above.
Friday	1, 2, 6, 9, 10, 11, 14-16, 18-21, as above.
Saturday	1, 2, 9, 10, 13, 14-16, 18-19, as above. 11. Jardin des Plantes and the Gobelins (p. 260).

Visit of Three Weeks.

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sunday . .	1	3	2	9	4	10	11-15
	8	15	5	14	12	6	17
	17	7	13	21	32	19	20
	† Last day at pleasure						
Monday . .	—	1	2	3	4	16	9
	8	7	5	10	13	16	11,15
	12	14	17	18	21	20	19†
	22						
Tuesday .	—	—	1	2	4	3	9
	8	7	6	10	5	11	13,15
	14	14	12	18	17	21	20
	22	19					
Wednesday	—	—	—	1	2	3	9
	4	7	5	10	12	6	11,15

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Wednesday (continued)	8	14	13	16	17	18	21
	22	20	19				
Thursday	—	—	—	—	1	2	3
	4	7	5	9	10	6	11,15
	8	14	12	16	13	18	21
	22	20	17	19			
Friday . .	—	—	—	—	—	1	2
	4	3	5	9	7	6	10
	8	14	12	16	13	18	11,15
	17	20	21	19	22		
Saturday	—	—	—	—	—	—	1
	4	3	2	9	5	6	10
	8	7	12	16	13	14	11,15
	17	18	21	20	22	19	

Visit of a Fortnight.

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sunday . .	1	3	2	9	4	6	10
	8	7	5	16	12	14	11,15
Monday . .	—	1	2	3	4	6	9
	8	7	5	10	12	16	11,15
	15						
Tuesday .	—	—	1	2	4	3	9
	5	7	10	16	12	6	11,15
	8	14					
Wednesday	—	—	—	1	2	3	9
	4	7	5	10	12	6	11,15
	8	15	16				

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Thursday	—	—	—	—	1	2	3
	4	5	6	9	7	10	11,15
	8	14	12	16			
Friday . .	—	—	—	—	—	1	2
	4	3	5	9	7	6	11,15
	8	14	10	16	12		
Saturday	—	—	—	—	—	—	1
	4	3	2	9	5	10	11,15
	8	7	6	16	12	14	

Note. *St. Denis* (18) might be visited on the morning of the day spent at St. Cloud (14). *St. Germain-en-Laye* (17) and *Fontainebleau* (21) each require an additional day.

Visit of a Week.

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sunday	1,12	7,6	2,4	9,3	5,8	16,14	10,11
Monday	—	1,3	2,4	9,11	5,8	16,14	7,6
	10,12						
Tuesday	—	—	1,4	2,3	5,8	16,14	9,11
	10,12	7,6					
Wednesday	—	—	—	1,3	5,8	2,4	9,11
	10,12	7,6	16,14				

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Thursday	—	—	—	—	1,4	2,3	9,11
	5,8	7,6	10,12	16,14			
Friday	—	—	—	—	—	1,3	2,4
	5,8	7,6	10,12	9,11	16,14		
Saturday	—	—	—	—	—	—	1,3
	2,4	7,6	10,12	9,11	2,4	16,14	

Table showing the Days and Hours of Admission to the principal Museums, etc., of Paris.

Mnsenms, Pictnre Galleries, etc.	See page	Sun. and holid.	Mon.	Tues.	Wed.	Thurs.	Frid.	Sat.	Remarks
Archives Nationales . .	208	12-3	—	—	—	10-3 †	—	—	†1
Arts & Métiers (Cons. des)	171	10-4	†	10-4	†	10-4	†	†	†1
Beaux-Arts (Ecole des)	241	12-4	10-4 †	10-4 †	10-4 †	10-4 †	10-4 †	10-3 †	†2
Biblioth. Nation. Exhib.	185	—	—	10-4	—	—	10-4	—	—
Bourse	191	—	12-3	12-3	12-3	12-3	12-3	12-3	—
Chambre des Députés .	263	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	3
Fontainebleau (Pal. de)	346	10-5 11-4	10-5 11-4	10-5 11-4	10-5 11-4	10-5 11-4	10-5 11-4	10-5 11-4	—
Gobelins (Manuf. des)	260	—	—	—	1-3	—	—	1-3	—
Hôtel de Ville (saloons)	64	—	2-3	2-3	2-3	2-3	2-3	2-3	1
Invalides (Hôtel des) .	265	12-4	12-4	12-4	12-4	12-4	12-4	12-4	—
Imprimerie Nationale .	210	—	—	—	—	2	—	—	1
Jardin des Plantes. Men.	255	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	4
— — Conservatories. .	257	—	—	1-4 †	—	—	1-4 †	1-4 †	†1
— — Nat. Hist. Collec.	258	11-3	—	11-3 †	—	11-3	11-3 †	11-3 †	†1
Luxembourg (Palais du)	248	—	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	5
Monnaie. Mus. & Studio	240	—	—	12-3 †	—	—	12-3 †	—	†1
Musée Carnavalet . . .	210	11-4	—	—	—	11-4	—	—	—
— *d'Artillerie* (Inval.).	267	12-3,4	—	12-3,4	—	12-3,4	—	—	—
— *de Cluny*	224	11-4,5	—	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	—
— *des Colonies*.	152	12-5	12-5	12-5	12-5	12-5	—	12-5	—
— *de Minér. et Géolog.*	258	—	—	1-3	—	1-3	—	1-3	—
— *des Arts Décoratifs*	152	10-4,5	10-4,5	10-4,5	10-4,5	10-4,5	10-4,5	10-4,5	6
— *du Conserv. de Mus.*	75	—	12-4	—	—	12-4	—	—	—
— *d'Ethnogr.* (Troc.) .	165	12-4	—	†	†	12-4	†	†	†1
— *du Garde-Meuble* .	271	10-4	—	10-4	10-4	10-4	10-4	10-4	—
— *du Louvre*	88	10-4	—	9-5	9-5	9-5	9-5	9-5	7
— *du Luxembourg* . .	250	10-4	—	10-4	10-4	10-4	10-4	10-4	8
— *Guimet*	161	12-4,5 10-4	— —	12-4,5 11-4	12-4,5 11-4	12-4,5 11-4	12-4,5 11-4	12-4,5 11-4	— 6
— *de Sculpt. Comp.* (Tr.)	163	11-4,5	—	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	—
Notre-Dame. Treasury	219	—	10-4	10-4	10-4	10-4	10-4	10-4	9
Palais de Justice	214	—	11-4	11-4	11-4	11-4	11-4	11-4	—
Panthéon	234	10-4	—	10-4	10-4	10-4	10-4	10-4	—
St. Denis. Tombs . . .	324	10-5½	10-5½	10-5½	10-5½	10-5½	10-5½	10-5½	10
St. Germain. Museum	320	10½-4	—	10½-4	—	10½-4	—	—	11
Ste. Chapelle	215	11-4,5	—	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	—
Salon (Exposition du) .	152	8-6	12-6	8-6	8-6	8-6	8-6	8-6	12
Sèvres. Manufactory .	287	—	12-4,5	—	—	12-4,5	—	12-4,5	15
Sèvres. Musée.	288	12-4,5	12-4,5	12-4,5	12-4,5	12-4,5	12-4,5	12-4,5	13
Tobacco Manufactory .	271	—	—	—	—	10-4	—	—	1
Tomb of Napoleon I. . .	270	—	12-4	12-4	—	12-4	12-4	—	—
Trocadéro, Aquar. . .	166	9-11, 1-5	9-11, 1-5	9-11, 1-5	9-11, 1-5	9-11, 1-5	9-11, 1-5	9,11, 1-5	14
Val-de-Grâce (Egl. du)	276	12-2	12-2	12-2	12-2	12-2	12-2	12-2	—
Versailles. Pal. & Tria.	297	11-4,5	—	11-4.5	11-4,5	12-4,5	11-4,5	11-4,5	—
— Jeu-de-Paume . . .	315	12-4	—	12-4	2-4	10-4	12,4	12-4	—

REMARKS (see last column of Table). — 1. Special permission necessary. — 2. Fee. — 3. During the vacation; fee. — 4. Botanical Garden open all day. — 5. Different parts closed on different days. — 6. In winter 11 to 4 or 5; adm. on week-days 1 fr., Sun. 50 c. — 7. Paintings and Antique Sculptures, the rest at 11 a.m.; in winter 10-4. — 8. In summer 9-5. — 9. Adm. 50 c. — 10. Except during service. In winter till dusk. — 11. Till 5 p.m. in summer. — 12. From 1st May to 20th June; see p. 152. — 13. Special permission necessary for the work-rooms. — 14. In summer till 6 p.m.

RIGHT BANK OF THE SEINE.

The modern business and fashion of Paris are chiefly confined to the quarters on the right bank of the Seine, which contain the principal *Boulevards*, the handsomest streets, and the most attractive shops, cafés, and restaurants in the city. Here, too, are situated the most important *Theatres*, the *Bourse*, the *Bank*, the *Palais-Royal*, the *Hôtel des Postes*, and the *Halles Centrales*. The *Hôtel de Ville*, the headquarters of the municipal authorities, and the *Tuileries*, once the seat of the court but now entirely demolished, are the great centres around which the whole of modern French history has been enacted; and in the same region of the city is the *Louvre*, containing the greatest art-collection in France.

The following routes or itineraries are arranged to suit travellers whose stay in Paris is moderately long, and it is taken for granted that they devote the entire day to sight-seeing. Some of these daily itineraries are necessarily somewhat long, but others (*e.g.* those on the left bank) are comparatively short. Those who are pressed for time are referred to the remarks at p. 52.

1. The Palais-Royal, Rue de Rivoli, Bastille, and Boulevards.

If the preliminary drive recommended at p. 50 has been taken, the visitor need not return to the Bastille, but may proceed to the Place de la République by a more direct route. Another opportunity of returning from the Bastille will be found on p. 212. — Luncheon may be taken near the Tour St. Jacques (pp. 13-15), near the Bastille (pp. 13-15), or in the Boulevard St. Martin (pp. 13-15).

I. THE PALAIS-ROYAL AND THE HOTEL DE VILLE.

St. Germain-l'Auxerrois. Tour St. Jacques. Place du Châtelet. St. Merri.

The small PLACE DU PALAIS-ROYAL† (Pl. R, 20; *II*), enclosed by the Palais-Royal on the N., the Louvre (p. 85) on the S., and the Magasins du Louvre on the E., occupies almost the centre of

† With regard to the arrangement of our Plan of Paris, see note preceding the list of streets. The three sections of the tripartite plan, coloured respectively brown, red, and gray, are referred to in the text by the corresponding letters B, R, and G. If the place sought for is also to be found in one of the five special plans of the more important quarters of the city, that plan is indicated by a Roman Italic numeral. The above reference therefore indicates that the Place du Palais-Royal is to be found in the *Red Section*, *Square 20*, and also in the *Special Plan*, *No. II.*

Paris, and is one of the best starting-points for exploring the city. The means of communication between this point and other quarters are very numerous, and visitors who live near the Opera may reach it by a pleasant walk along the handsome **Avenue de l'Opéra*, which dates mainly from 1878. This avenue has been left without trees, so as not to interfere with the view of the opera-house (p. 77).

The **Palais-Royal** is formed of two quite distinct parts, — the Palace properly so called, with its façade in the square, and the *Garden* surrounded with *Galleries*, the most interesting part, behind. It is proposed to erect a statue of *Balzac* (1799-1850), the novelist, in the square in front of the palace, and one of *Alfred de Musset* (1810-1847), the poet, on the refuge, to the left.

The **Palace** is at present occupied by the *Conseil d'Etat*, and is not open to the public.

This palace was erected by Cardinal Richelien in 1629-34, and named the *Palais-Cardinal*. After his death it was occnpied by Anne of Anstria, the widow of Louis XIII., with her two sons Louis XIV. and Philip of Orleans, then in their minority, and since then the bnilding has been called the *Palais-Royal*.

Louis XIV. presented the palace to his brother Duke Philip of Orleans, whose second wife, Elizabeth Charlotte, Princess of the Bavarian Palatinate (b. at Heidelberg 1652, d. 1722), wrote a nnmber of exceedingly cnrious letters to her German relations with reference to the court of Lonis XIV. The princess, to whom her husband's court was distasteful, occnpied separate apartments in the palace. Her son, *Philip of Orleans* (d. 1723), who was regent during the minority of Louis XV., afterwards indulged here in those disgraceful orgies which are described by his contemporary the *Duc de St. Simon*. The Palais-Royal remained in possession of the Orleans family. *Philippe Egalité*, who was beheaded in 1793, grandson of the regent, led a scarcely less riotons and extravagant life than his grandfather. In order to replenish his exhausted coffers, he caused the garden to be surronnded with honses, still existing in their original form, which he let for commercial purposes, and thns materially improved his revenues. The cafés on the ground-floor soon became a favonrite rendezvons of democrats and malcontents. It was here that *Camille Desmoulins*, one of the most vehement republican ringleaders, called the populace to arms on 12th July, 1789, and so well concerted were his plans that on the following day he organised a 'Garde Nationale', led the way to the Bastille (p. 69), and captured that fortress (14th July). The building was now called the *Palais-Egalité*, and subsequently, when Napoleon assembled the Tribunate here in 1801-7, the *Palais du Tribunat*.

On the Restoration of the Bourbons in 1815 the Orleans family regained possession of the Palais-Royal, and it was occupied by *Louis Philippe* down to the end of 1830. Shortly before the outbreak of the revolntion of July, he gave a sumptuous ball here in honour of the Neapolitan notabilities then visiting Paris, which gave rise to Salvandy's famons witticism — '*Nous dansons sur un volcan*'. On 24th Febrnary, 1848, the mob made a complete wreck of the royal apartments. After this the bnilding was styled the *Palais-National;* but its original name was restored by Napoleon III., who assigned the S. wing, opposite the Louvre, as a residence for his nncle, Prince Jerôme Napoleon, the former King of Westphalia (d. 1860). After the death of the latter it was occupied by his son (d. 1891), who bore the same name.

On 22nd May, 1871, the Communists set the Palais-Royal on fire, and the S. wing, with the exception of the S.W. corner where the Théâtre Français is situated, became a prey to the flames. The palace has since been completely restored.

The principal entrance to the *Galleries and the Garden is to the left of the façade, between the Palais and the Théâtre Français (see below). The first gallery to the left is the *Galerie de Chartres*. Then to the right is the handsome *Galerie d'Orléans*, dating only from 1830. It succeeded some wooden galleries, in which were situated gaming-houses, etc.; it was here that the Duc de Masséna lost 700,000 fr. in a single night.

A small building, partly subterranean, in the middle of the court between the palace proper and this gallery, contains the engines used to supply the electric light for the Théâtre Français, the Palais-Royal, and the Bibliothèque Nationale.

The ground-floor of the arcaded block of buildings (180 arcades) inclosing the garden is occupied almost exclusively by jewellers' and similar shops. The restaurants mentioned at p. 14 are mostly on the first floor; though some of the best known are on the ground-floor (p. 12). — The E. side of the square is called the *Galerie de Valois*, the W. side the *Galerie Montpensier* (with the *Théâtre du Palais-Royal*, p. 30), and the N. side the *Galerie Beaujolais*.

The Garden, 250 yds. in length and 110 yds. in breadth, and hardly deserving of the name, is scantily shaded by a quadruple row of elms and limes. In the centre is a circular basin of water, 22 yds. in diameter, near which a military band generally plays in summer on Sun., Wed., and Frid. from 4 to 5 or 5 to 6 p.m. (p. 33). The garden is embellished with several sculptures, *viz.*, from S. to N.: Eurydice bitten by a serpent, by *Nanteuil;* Mercury, by *Cugnot;* the Snake-charmer, by *Thabard;* Boy struggling with a goat, by *Lemoine;* the Versailles Diana, after the antique, and a Youth bathing, by *Espercieux* (d. 1840). The chairs under the trees are let at 10 c. each.

The Palais-Royal, long a favourite rendezvous of visitors to Paris, is now becoming gradually more and more deserted. Like the Place des Vosges (p. 212), which formerly acted the same part, it is being superseded by the newer and more elegant quarters farther W.; while its unobtrusive entrances, accessible only to foot-passengers, are not calculated to attract strangers.

At the back of the Palais-Royal is the Bibliothèque Nationale (p. 185), to the right of which is the Rue Vivienne (p. 193), and to the left the Rue de Richelieu (p. 185). To the N.E. are the Banque de France, the Place des Victoires, etc., described at pp. 190, 191.

We return from the garden to the Place du Palais Royal. To the W. of the palace is the small *Place du Théâtre-Français* (Pl. R, 21; *II*), at the end of the Avenue de l'Opéra (see above). It is embellished with two handsome modern fountains by Davioud, with statues in bronze by Carrier-Belleuse and Moreau.

The **Théâtre Français** was built in 1782, but the façades towards the two Places have both been renewed in recent years. The entrance is on the W. side. The Doric vestibule contains a statue of Talma, the tragedian (d. 1826), by *David d'Angers*, and figures of Tragedy and Comedy, by *Duret*, bearing respectively the features of the celebrated actresses Mlle. Rachel (d. 1858) and Mlle.

Mars (d. 1847). The 'foyer du public' is adorned with a statue of *Voltaire* (d. 1778), by Houdon, with a chimney-piece, with a relief representing comedians crowning the figure of Molière, by *Lequesne*, with busts and scenes from the writings of celebrated French dramatists, and with a new ceiling-painting, by *Dubufe jr.*, of Truth enlightening the world. In one of the corridors is a statue of George Sand (d. 1876), by *Clésinger*. The ceiling of the interior represents France distributing laurels to her three great dramatists: Molière, Corneille, and Racine. Performances, see p. 29.

Between the Place du Palais-Royal and the Louvre runs the ***Rue de Rivoli**, one of the most important streets in Paris after the Boulevards, and named in honour of Napoleon's victory over the Austrians at Rivoli in 1797. Leaving the Place de la Concorde, it runs parallel with the Seine for $^3/_4$ M., and ends at the Rue St. Antoine, which forms a prolongation connecting it with the Place de la Bastille. This fine street was constructed between 1802 and 1865. It passes the Garden of the Tuileries, the Louvre, and the Place du Palais-Royal, this part of the street as far as the Rue du Louvre being flanked by arcades on the N. side, upwards of $^1/_2$ M. in length, where there are many attractive shops and hotels of the highest class. We follow it to the left, coming from the Palais-Royal, and leaving the Place de la Concorde behind us. On the right rises the *Palais du Louvre* (p. 85); on the left the *Magasins du Louvre* (p. 35). To the left, farther on and partly concealed by the last arcades, is the *Temple de l'Oratoire*, a church erected by the priests of the Oratoire in 1621-30, but now used as a Protestant place of worship (p. 45). A statue of *Admiral Coligny*, one of the victims of the Night of St. Bartholomew (p. 86), by Crauk, was erected here in 1889; it represents the admiral between his Fatherland and Religion.

At this point the arcades terminate, and the Rue de Rivoli is intersected by the *Rue du Louvre*, which was prolonged to the Hôtel des Postes (p. 168) in 1888. The first building to the right in the Rue du Louvre is the Vieux Louvre, with the famous Colonnade by Perrault (p. 87). Opposite rises the *Mairie of the Ist Arrondissement* (Louvre), which skilfully secures harmony of effect by giving, though in modified Renaissance, an 'echo of the Gothic ideas' in the adjoining church of St. Germain l'Auxerrois. The 'Salle des Mariages' in the Mairie is adorned with paintings by Besnard.

The church of ***St. Germain l'Auxerrois** (Pl. R, 20; *III*), founded in the time of Charlemagne, dates in its present form from the 12th and 16th centuries. The porch of five arcades, surmounted by a kind of terrace with a balustrade, precedes the façade proper, which is pierced with a rose-window of rich Flamboyant tracery and flanked by two hexagonal turrets. The gable is crowned with an Angel of the Last Judgment by *Marochetti*. The interior of the

porch is adorned with frescoes on a gold ground, by *Mottez*, now sadly defaced. When the gate is closed, visitors are admitted by the right side-entrance. — The signal for the massacre of St. Bartholomew (Aug. 24th and 25th, 1572) was given from the little bell-tower of this church, to the right of the transept.

The INTERIOR, to which the lowness of the roof gives a depressed character, consists of nave and double aisles, and is surrounded with chapels. The pillars of the nave were converted into fluted columns in the 17th cent., and the handsome woodwork of the choir-stalls dates from the same period.

The walls are covered with modern frescoes, the finest of which is a Descent from the Cross, in the S. transept, by *Guichard* (1845). The large chapel of Notre-Dame, to the right of the entrance, occupying the whole of this side of the church as far as the transept, is closed by handsome woodwork, and contains a Tree of Jesse, in stone, of the 14th cent., a Gothic altar designed by *M. Viollet-le-Duc*, several paintings, and stained glass by *Amaury-Duval*. The marble **Basin* for holy water in the S. transept, designed by Mme. de Lamartine and executed by *Jouffroy*, deserves inspection. It consists of three shells, and is surmounted by a finely-sculptured group of three angels around a cross. — The fourth chapel of the choir beyond the Sacristy contains monuments in marble to the chancellor *Etienne d'Aligre* (d. 1635) and his son (d. 1674). — The chapel beyond that of the apse contains two statues from a mausoleum of the Rostaing family. The chapel after the next contains a monument to St. Denis, who is said to have been interred at this spot after his martyrdom (p. 202). The chapel of Notre Dame de la Compassion, adjoining the N. transept, contains an altarpiece in wood in the Flamboyant style, representing the history of Christ and the Virgin.

Between the Mairie and the church is a square tower with a chime of bells, constructed by *Ballu* to fill up the gap. From the end of the Rue du Louvre we obtain a good view of the Pont-Neuf with the statue of Henri IV. (p. 218), and of the dome of the Panthéon (p. 236) rising in the background.

Beyond the Rue du Louvre the Rue de Rivoli intersects the Rue du Pont-Neuf, leading from the bridge of that name to the Halles Centrales (p. 169). Farther on, to the left, diverges the Rue des Halles. We then cross the *Boulevard de Sébastopol* (p. 74), which is terminated at the S. end by the Place du Châtelet (p. 62).

In a small public garden to the right rises the —

***Tour St. Jacques** (Pl. R, 23; *III*, *V*), a handsome square Gothic tower, 175 ft. in height, erected in 1508-22, a relic of the church of *St. Jacques de la Boucherie* which was sold and taken down in 1789. The tower was purchased by the city in 1836 and subjected to a process of restoration. In the hall on the ground-floor is a statue (by Cavelier) of the philosopher *Pascal* (1623-1662), who on the summit of this tower repeated his experiments with regard to atmospheric pressure. The *VIEW from the summit of the Tour de St. Jacques is one of the finest in Paris, as the tower occupies a very central position, but the public are not allowed to ascend except with a permit obtained gratis at the Hôtel de Ville (Direction des Travaux) daily 11-5, except Sun. and holy-days.

The *Squares* of Paris, like the great majority of the other promenades of the city, are not only ornamental; they discharge also he useful func-

tion of opening up and ventilating the crowded districts, and provide healthful playgrounds for the children of the people. Though they have been constructed on the model of the London squares, the enjoyment of the gardens with which they are laid out is by no means confined to a few privileged individuals, but is free to all comers. As soon as the weather is warm enough they are filled with crowds of children from the neighbouring streets. The formation of squares of this sort has been a prominent feature of the modern street improvements of Paris. Besides that at the Tour St. Jacques, the chief are the squares des Arts et Métiers (p. 171), du Temple (p. 207), Montholon (p. 193), de la Trinité (p. 194), and des Batignolles (Pl. B, 14).

The Square de la Tour St. Jacques is embellished with bronze sculptures of the Bread-bearer, 'Ducks and Drakes' ('Le Ricochet'), and Cyparissa, by Coutan, Vital Cornu, and H. Plé. A monument, by Dalou, is also about to be erected here to *Alphand* (1817-1891), chief engineer for the city improvements since 1854.

The modern *Avenue Victoria*, which skirts the S. side of the Square de la Tour de St. Jacques, leads hence to the Hôtel de Ville (p. 64).

The **Place du Châtelet** (Pl. R, 20, 23; *V*), the site of which was occupied till 1802 by the notorious prison of that name, lies at the S. end of the Boulevard de Sébastopol, on the bank of the Seine. The *Fontaine de la Victoire*, designed by *Bosio*, and erected here in 1807, commemorates the first victories gained by Napoleon I. It is adorned with four figures representing Fidelity, Vigilance, Justice, and Power, and surmounted by the 'Colonne du Palmier', on which are inscribed the names of 15 battles. On the summit is a gilded statue of Victory. The monument originally stood farther from the Seine, but was removed *entire* on the construction of the Boulevard de Sébastopol in 1855, and re-erected here on a pedestal adorned with four sphinxes. On this side of the fountain is the mansion of the *Chambre des Notaires*, with a plan of the Châtelet on the façade. On the right and left of the Place du Châtelet are situated the *Théâtre du Châtelet* (p. 30) and the temporary *Théâtre de l'Opéra Comique* respectively (see p. 29).

In the Place du Châtelet is the usual entrance to the vast network of Sewers *(Egouts)* by which Paris is undermined and which form one of the most interesting sights of the city. They are generally shown to the public on the first and third Wednesday of each month in summer. Intending visitors make written application to the *Préfet de la Seine* on a stamped paper costing 60 c., and receive a card determining the time and place of starting. The visit, in which ladies need have no hesitation in taking part, usually ends at the Place de la Madeleine.

The system of drainage in Paris is very complete and has had a most beneficial effect on the health of the population. The contents are ultimately conducted to the Seine by a long tunnel joining the river below the bridge of Asnières. The total length of the network of sewers of Paris is now about 765 M., most of them having been constructed under the direction of *M. Belgrand* since 1852. Not less than 160 M. remain still to be made. The aggregate length of the sewers when finished will thus be greater than the distance from Paris to Madrid (900 M.), about 21 hrs. journey by railway. The basin in which the city lies is divided into four parts by two large sewers at right angles with the Seine, and running under the Boul. de Sébastopol and Boul. St. Michel respectively. These, which flow, not into the river, but into 8 channels parallel with it, are augmented by about 15 tributaries, which in their turn receive the contents of numerous smaller drains. The various tributary drains are called *Egouts Collecteurs*.

All the 'collecteurs' empty themselves into a '*Collecteur Général*' in the Place de la Concorde, which descends thence to Asnières, nearly 3½ M. distant. This main drain carries off about 340,000 cubic feet of water per hour, but is capable of passing five times that quantity. The 'collecteurs' of the left bank are united at a point a little above the Pont de la Concorde, from which they are carried across the bed of the Seine by a huge iron pipe, 170 yds. in length, and in the inside upwards of 3 ft. in diameter. This drain runs at a depth of about 100 ft. below the Avenue Marceau, the Place de l'Etoile, and the village of Levallois-Perret, and falls into the 'collecteur général' not far from its mouth.

These channels are all of such ample dimensions as to carry off with ease the whole drainage and surface-water of the city, even after the heaviest rains. The smallest are about 7 ft. high and 4 ft. wide, the largest 16 ft. high by 18 ft. wide. All the drains are constructed of solid masonry, and lined with waterproof cement. The 'collecteurs' are flanked with pavements or ledges, between which the water runs, and above one or both of which is a conduit for pure water. All these channels communicate with the streets by numerous iron ladders, and each is furnished with its distinctive mark and the name of the street above.

The cleaning of the larger sewers, in which there is a channel flanked with ledges, is effected by a very ingenious system. In the 'grand collecteur' there are four boats of the same width as the channel, each provided with a vertical gate or slide, which when let down exactly fits the channel. Each boat, having been placed at its assigned starting-point, has its slide adjusted, and is then propelled downwards by the force of the stream, scraping clean the bottom and sides of the sewer as it advances. In the 'grand collecteur' this process occupies sixteen days. In the smaller sewers, where the current is not strong enough to be available in this way, the boats are replaced by small waggons running on rails at the bottom of the channel, and propelled by the workmen walking along the pathways at the sides.

On its arrival at Asnières the liquid part of the sewage is allowed to escape, while the remainder is conducted to the peninsula of *Gennevilliers*, and there utilised as manure. The value of land in this once sterile tract is said to have been quintupled by this process.

The *Pont au Change* leads from the Place du Châtelet to the Cité (p. 213). The bridge, which is one of the most ancient and renowned in Paris, was entirely rebuilt in 1858-59. Its name is derived from the shops of the money-changers and goldsmiths with which the old bridge was flanked.

The bridge commands a fine view. Opposite lies the Cité, with the Palais de Justice and the Tribunal de Commerce; higher up the river are the Hôtel Dieu and Notre Dame; to the left the Hôtel de Ville and the Tour de St. Gervais down the river appear the Pont Neuf, the Louvre, etc.

In the Rue St. Martin, a little to the N. E. of the Tour St. Jacques, rises the church of **St. Merri** (Pl. R, 23; *III*), formerly *St. Médéric*. The church is a good Gothic building, although dating from 1520-1612. It possesses a beautiful though unfinished portal in the Flamboyant style, flanked on one side by a tower with round arches near the top and on the other by a slender turret. The interior was disfigured in a pseudo-classical style by *Boffrand* in the 17th century. Boffrand was also the architect of the large chapel on the right, containing several statues by *J. B. Débay*.

Interior. Among the most noteworthy contents are a large marble crucifix, by *Dubois*, at the high-altar; a Pietà by *Slodtz*, in the second chapel to the left; two good pictures by *C. Vanloo* (d. 1765), at the entrance to the choir (to the left, St. Charles Borromeo); and a painting (Reparation for sacrilege) by *Belle* (d. 1806), in the left arm of the transept.

The chapels of the ambulatory are adorned with fine frescoes by *Cornu*, *Lehmann*, *Amaury-Duval*, *Chassériau*, *Lépaulle*, *Matout*, *Glaize*, *Lafon*, etc. The stained-glass windows of the choir are by *Cl. Lavergne*.

We now return to the Rue de Rivoli, and soon reach the Hôtel de Ville, in a small Place (p. 67) to the right, between that street and the Seine.

The ***Hôtel de Ville** (Pl. R, 23; *V*), or town-hall of Paris, in many respects one of the finest buildings in the city, was re-erected in its old form under the superintendence of *Ballu* and *Deperthes* after having been burned by the Communists in 1871.

The construction of the old Hôtel de Ville was begun in 1533 by the Italian architect *Domenico Boccadoro da Cortona*, but was not completed till the beginning of the following cent., in the reign of Henri IV. As it afforded too little accommodation for the residence and offices of the chief municipal functionary of Paris, who was called '*Prévôt des Marchands*' down to 1789, and afterwards '*Préfet de la Seine*', it was gradually enlarged; and when the additions were completed in 1841, the edifice was four times the size of the Hôtel de Ville of Henri IV. Notwithstanding its vast size, it was again found necessary in 1857 to make further provision for the offices of the Préfecture by erecting two buildings opposite the principal façade, on the other side of the Place.

The Hôtel de Ville has played a conspicuous part in the different revolutions, having been the usual rallying-place of the democratic party. On 14th July, 1789, the captors of the Bastille were conducted in triumph into the great hall. Three days later, Louis XVI. came in procession from Versailles to the Hôtel de Ville under the protection of Bailly and other popular deputies, thus publicly testifying his submission to the will of the National Assembly. The king was accompanied by a dense mob, to whom he showed himself at the window of the Hôtel de Ville wearing the tri-coloured cockade, which Lafayette had just chosen as the cognisance of the new national guard. On 27th July, 1794 (9th Thermidor), when the *Commune*, the tool employed by Robespierre against the Convention, was holding one of its meetings here, Barras with five battalions forced his entrance in the name of the Convention, and Robespierre, to escape arrest, attempted to shoot himself, but only succeeded in shattering his jaw. Here was also celebrated the union of the July Monarchy with the bourgeoisie, when Louis Philippe presented himself at one of the windows, in August, 1830, and in view of the populace embraced Lafayette. From the steps of the Hôtel de Ville, on 24th Feb., 1848, Louis Blanc proclaimed the institution of the republic.

From 4th Sept., 1870, to 28th Feb., 1871, the Hôtel de Ville was the seat of the 'gouvernement de la défense nationale', and from 19th March to 22nd May, 1871, that of the Communists and their pretended 'comité du salut public'. In accordance with a secret resolution passed by the ringleaders of these miscreants on 20th May, 1871 (comp. p. 148), heaps of combustibles steeped in petroleum, and barrels of gunpowder were placed in various parts of the building. At the same time they had strongly barricaded every approach to the building, which from the first had been the great centre of their operations, and where they had accumulated every possible means of defence. On the morning of 24th May a fearful struggle began in the Place de l'Hôtel de Ville, and was protracted without intermission until the following morning. As the insurgents were gradually driven back, they gave vent to their rage and despair by setting on fire many of the surrounding buildings and murdering the inhabitants, while two of their number, specially charged with the task by the commandant Pindy, ignited the combustibles in the Hôtel de Ville, although about 600 of their party were still within its precincts. The troops, now masters of the whole neighbourhood, directed an incessant fire against the devoted building and its unhappy occupants, all of whom perished. No quarter was given

to those who attempted to escape from the blazing pile, while those who remained within its walls met with a still more appalling fate.

The new Hôtel de Ville may be described as an enlarged reproduction of the original building, with richer ornamentation and more convenient arrangements. It is a rectangular structure in the French Renaissance style, with dome-covered pavilions at the angles (recalling the mediæval towers), mansard windows, and lofty decorated chimneys. The building is entirely detached and is surrounded by an area with a railing, affording light to the two sunk floors. The ground-floor is adorned with pilasters, and the first floor with engaged pillars of the composite order. Above the first floor is a kind of entresol, while the pavilions have an extra story.

The *Main Façade, naturally the finest, is divided into three approximately equal parts. That in the centre, forming the fore-building, has three entrances, two of which are carriage-archways with pavilions, while in front of the third are bronze statues of Science, by Blanchard, and Art, by Marqueste. In the niches of the principal stories are statues of celebrated men of all ages, while above are allegorical groups and figures representing the chief towns of France. The façade is farther adorned with a handsome clock surrounded with seven statues, a graceful **Campanile*, and (on the roof) ten gilded figures of heralds (the taste of which, however, has been criticised). Including a few statues in the courts, there are about 200 *Statues* and *Groups* on the exterior of the Hôtel.

The other façades, which differ from each other, are also worthy of inspection. The small garden on the side next the Seine contains a bronze *Equestrian Statue of Etienne Marcel*, by Idrac and Marqueste. The entrances on the rear side are guarded by bronze lions, by *Caïn* and *Jacquemart*.

Visitors may at all times walk through the Hôtel de Ville and inspect the handsome courts. In the central court is a sculptured group, 'Gloria Victis', by *Mercié*, and in the vestibule next the Place, two marble groups: the 'Dernières Funerailles', by *Barrias*, and 'Paradise Lost', by *Gautherin*.

In the *Interior are various *Offices*, open for business only; the *Salle du Conseil Municipal*, in the middle of the first floor next the Place, to which the public are admitted during the council-meetings, on Mon., Wed., and Frid. at 2 p.m. (tickets from the concierge); the *Prefect's Apartments*, destined for the prefect of the Seine, who still occupies his temporary quarters in the Pavillon de Flore at the Tuileries (p. 147); and the *Reception Saloons*, which are open to the public daily, except on holidays and days immediately preceding ar following a public reception.

Tickets to view the interior are obtained gratis between 2 and 3 p.m. in the secretary's office, in the N. court (to the left as we approach from the Place), staircase D (to the left), first floor. Visitors then proceed to the end of the S. court, where they are met by an official who escorts them over the building (fee). The principal entrance and the grand staircase (not shown) are in the part of the Hôtel shown last (see p. 67).

On the ground-floor, at the back, is the large *Salle St. Jean* (unfinished and not shown), intended for large meetings, above which are the *Salles des Fêtes*, approached by two magnificent marble staircases. The galleries and rooms on the first floor are richly decorated, and the ceilings and walls are adorned with paintings, mostly in dull tones as seen by daylight. — The *Vestibules* and *Corridors* at the top of the staircases are painted with landscapes and views of Paris and its environs. Between the corridors is the *Salon des Cariatides*, the decorations of which are only partly finished. Visitors on ascending the great N. staircase pass from the corridor into the *Salon d'Arrivée* and the *Salon d'Introduction Nord* (both unfinished), and thence into the main gallery or **Grande Salle des Fêtes*, 164 ft. long, 42 ft. wide, and 42 ft. high. On the side of this hall next the Place Lobau is a gallery, above which is another smaller gallery, continued also on the remaining three sides.

Ceiling-Paintings: Progress of Music, by *Gervex;* Perfume, by *G. Ferrier;* Paris inviting the world to her fêtes, by *Benj. Constant* (in preparation); Flowers, by *G. Ferrier;* the Progress of Dancing, by *A. Morot.* On the pendentives are representations of the old provinces of France (names inscribed), by *Weerts, F. Humbert, Ehrmann,* and *P. Milliet.* — The sculptures, especially the caryatides and the groups in high relief, by various artists, should be noted. The panels and small cupolas of the side gallery are painted with scenes from the history of Paris, fêtes, etc., by *Clairin, Cazin, Berteaux, Bandoüin, Delahaye, Blanchon, Picard,* and *Risler.*

At the other end of the Salle are a *Salon d'Introduction* and the *Salon d'Arrivée Sud*, corresponding to those on the W., and like these, only partly decorated. To the right in the latter of these rooms are two panels by *Puvis de Chavannes*, representing Summer and Winter. The Salon d'Introduction is adjoined by the *Salle à Manger* (ceiling-paintings in progress), which is to contain six symbolical statues, of which four are already erected.

Farther on, at the angle of the side next the Seine, is the *Salon Lobau* (not shown in 1893). Paintings (all by *J. P. Laurens*): Louis VI. granting the first charter of Paris; Etienne Marcel protecting the Dauphin; Repression of the revolt of the Maillotins; Henri II. and Anne Dubourg; Arrest of Broussel (1648); Pache, maire of Paris in 1793; Turgot; Louis XVI. at the Hôtel de Ville.

In the S. wing, next the Seine, are three other large rooms, known as the *Salon des Sciences*, *Salon des Arts*, and *Salon des Lettres;* four small *Salons de Passage*, two at each end; and the *Galerie de la Cour du Sud*, the other end of which communicates with the *Grand Staircase* or *Escalier d'honneur.*

***Salon des Sciences.** PAINTINGS. On the ceiling: Apotheosis of the Sciences, Meteorology, and Electricity, by *Bernard;* two friezes by *Lerolle,* Science enlightens, Science glorifies; twelve corner-pieces by *Carrière,* symbolizing the sciences; above the doors, Physics, Botany, by *Duez;* eight panels on which are the Elements, by *Jeanniot, Rixens, Buland,* and *A. Berton,* and Views of Paris, by *P. Vauthier, L. Loir, Lépine,* and *E. Barau.* SCULPTURES, notably the chimney-piece by *J. P. Cavelier.* — ***Salon des Arts.** PAINTINGS. On the ceiling: Glorification of Art, Ancient Art, and Modern Art, by *Bonnat* (in progress); friezes, Music and Dancing, by *L. Glaize;* corner-pieces by *Chartran,* in progress; four medallions by *Rivey;* on the panels, Painting by *Dagnan-Bouveret,* Music by *Ranvier,* Sculpture

by *Layraud*, Architecture by *T. Robert-Fleury* (in progress), and Views of Paris, by *Français*, *Bellel*, *G. Collin*, and *Lapostolet*. — *Salon des Lettres. Paintings. On the ceiling: the Muses of Paris, Meditation, Inspiration, by *J. Lefebve* (not yet in place); History of Writing, two friezes by *Cormon*; twelve corner-pieces by *Maignan*, representing the Great Works of Literature; four medallions by *Mlle. Forget*: above the doors, Philosophy freeing Thought, History gathering the lessons of the Past, by *U. Bourgeois*; on the panels, Eloquence, by *H. Leroux*, Poetry, by *R. Collin*, History, by *E. Thirion*, Philosophy, by *Callot*, and Views of Paris and the environs, by *Berthelon*, *Guillemet*, *H. Saintin*, and *Lansyer*. Sculptures by *G. J. Thomas*, notably the chimney-piece. — **Galerie de la Cour du Sud.** Fifteen small cupolas with paintings of Trades (inscriptions), by *Gallland*. — The **Grand Staircase* is not shown to ordinary visitors, but may be seen by those present at fêtes or having business in the Cabinet du Préfet, in the angle of the façade next the Seine. Sculptures. On the ground-floor, Mounted herald, bronze by *Frémiet*, Monument of Ballu the architect (bronze), by *E. Barrias* and *Coutan*; Justice and Security, by *Mercié* and *Delaplanche*; on the first floor, Art and Commerce, by the same, Literature and Education, by *Schoenewerk*, Sciences and Public Benevolence, by *M. Moreau*, etc. Paintings, by *Puvis de Chavannes*, are in progress. — In the Salle de la Commission du Budget, to the left of the council-hall (p. 65) is an older painting, the Conquerors of the Bastille, by *P. Delaroche*. In the same room, the Puddlers, by *Rixens*.

The Place de l'Hôtel-de-Ville, formerly named *Place de Grève* ('bank of the river'), has also witnessed many a tragedy. Thus in 1572, after the massacre of St. Bartholomew, Catherine de Médicis doomed the Huguenot chiefs Briquemont and Cavagnes to perish ignominiously by the gallows in this Place; and in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be executed here for having accidentally caused the death of her husband Henri II. at a tournament (p. 212). From that period down to 1789, the Place de Grève witnessed the execution of the numerous victims of a despotic government, as well as criminals; and in the July of that year, after the capture of the Bastille by the insurgents, Foulon, general comptroller of finance, and his son-in-law Bertier, the first victims of the Revolution, were hanged by the mob on the lamp-posts of this Place. Among the famous criminals who have here paid the penalty of their misdeeds are Ravaillac, the assassin of Henri IV. (1610), the Marquise de Brinvilliers, the poisoner (1676), Cartouche, the highwayman (1741), and Damiens, who attempted to assassinate Louis XV. (1757).

The Place de l'Hôtel-de-Ville is connected with the Cité by a bridge, affording a view of the Hôtel-Dieu and Notre-Dame.

To the N. of the Hôtel de Ville begins the *Rue du Temple*, an old and busy street, which passes the Temple and joins the Rue de Turbigo near the Place de la République (p. 73).

II. FROM THE HOTEL DE VILLE TO THE BASTILLE.

St. Gervais. St. Paul-St.Louis. Colonne de Juillet.

At the back of the Hôtel de Ville are the *Caserne Napoléon*, which can accommodate 2500 men, to the left, and the former *Caserne Lobau*, to the right, now used as an annexe of the Hôtel de Ville.

The church of **St. Gervais** (Pl. R, 23; *V*), or *St. Gervais et St. Protais*, which stands at the end of the Place between the two

barracks, was begun in 1212, but was completely remodelled in the 14th cent.; it now presents a combination of the Flamboyant and Renaissance styles. The portal was added by *Debrosse* in 1616, and, though inharmonious with the rest, is not without interest; it illustrates the Doric, Ionic, and Corinthian orders, one above the other, together with triangular and semicircular pediments. If the chief entrance is closed, admission is obtained by a small door at the N. end of the choir.

The INTERIOR is remarkable for its height. There are galleries, but no doors, in the transepts. The chapels are embellished with good modern frescoes by *Brune* (7th to the right), *Glaize*, *Hesse*, *Gigoux*, and *Delorme*. The church formerly contained a number of fine old stained-glass windows, of which only two, both restored, now remain: one, by *Jean Cousin* (1500-1584), in the Chapelle de la Vierge; the other, representing the Judgment of Solomon, by *R. Pinaigrier* (1531), in the seventh chapel on the right. In the right transept or 5th chapel is a painting by *Couder* of St. Ambrose and Theodosius. The candelabra and a bronze crucifix on the high-altar are good works of the 18th cent. and were brought from the abbey of Ste. Geneviève. The Mausoleum of Michel le Tellier (d. 1685), minister of state under Louis XIV., by *Mazeline* and *Hurtrellè*, is in the chapel to the rigbt of tbe Lady Chapel. The pendentive ($3^3/_4$ ft. by 6 ft.) and the windows of the Lady Chapel should be noticed. In the left transept are tbe Martyrdom of Ste. Juliette, a painting by *Heim*, above it a *Passion* painted on wood, attributed to *Dürer*, and a bas-relief in stone (13th cent.) of Christ receiving the soul of the Madonna. The next chapel has a Renaissance altarpiece; and the following chapel, near the door, contains an altarpiece reproducing the façade of the church.

To the N. of St. Gervais, behind the Caserne Napoléon, is the small *Place Baudoyer*, with the *Mairie* of the fourth Arrondissement (Hôtel-de-Ville), an edifice in the style prevalent at the end of the 16th century. The Salle des Mariages and Salle des Fêtes are embellished with paintings by Cormon and Comerre.

We here regain the Rue de Rivoli, which is succeeded a little farther on by the *Rue St. Antoine*. In the latter, on the right, is the former Jesuit church of **St. Paul-St. Louis** (Pl. R, 25, 26; *V*), erected in 1627-41, by *Père Derrand*. The handsome Renaissance portal was added by *Père Marcel Ange*. The dome of this church was one of the earliest in Paris. The architecture of the church is obviously inspired by Italian works of the 16th cent., and retains the distinguishing characteristics of most Jesuit churches. The general effect is imposing, but the style is somewhat florid and the decoration overdone. The portal is inferior to that of St. Gervais. The nave is lofty and the aisles have galleries. The best of the numerous paintings in the interior is a Christ in the Garden, an early work of *Eug. Delacroix*, in the left arm of the transept. — The building to the right, formerly a Jesuit college, is now the *Lycée Charlemagne*.

A short distance from this church, to the N. of the Rue St. Antoine, is the Rue du Roi de Sicile (Pl. R, 23; *V*), once containing the famous *Prison de la Force*, in which the 'Septembriseurs' committed their assassinations in 1792.

In the Rue Sévigné, which begins opposite the church of St. Paul, is situated the Hôtel Carnavalet (p. 208).

On the left in the Rue St. Antoine, No. 142, is the old *Hôtel de Béthune*, built in the 16th cent. by Maximilien de Béthune, better known as the Duc de Sully and minister of Henri IV. The façades in the court are adorned with elaborate sculptures, including large bas-reliefs of the seasons, etc.

There are numerous other mediæval buildings in this part of Paris, such as those in the Place des Vosges (p. 209; reached by the Rue de Birague, a little farther on, to the left), the *Hôtel d'Ormesson*, Rue St. Antoine 212, and those mentioned below; but most of them are hidden from view by modern edifices.

Farther on in the Rue St. Antoine, to the right, is the Calvinist *Eglise de la Visitation* or *Temple Ste. Marie*, constructed in the 17th cent. by Fr. Mansart for a convent of Visitandine nuns. — The Rue St. Antoine terminates in the Place de la Bastille.

The **Place de la Bastille** (Pl. R, 25; *V*), or simply *La Bastille*, as it is usually called, was formerly the site of the *Bastille St. Antoine*, a castle which was left standing when the boulevards were levelled in 1670 (p. 71). This stronghold, which was erected in 1371-83 by Kings Charles V. and VI., was afterwards used as a state-prison, chiefly for the confinement of persons of rank who had fallen victims to the intrigues of the court or the caprice of the government, and attained a world-wide celebrity in consequence of its destruction on 14th July, 1789, at the beginning of the French Revolution. — A line drawn on the ground in 1880 between the Boulevard Henri IV. and the Rue St. Antoine, indicates the exact site of the fortress so far as it is not now built over.

'With its massive walls, 10 ft. in thickness, and its eight heavy, sombre towers, it rose just at the entrance of the city; and the cannon on its battlements commanded the adjoining suburb of St. Antoine, the quarter occupied by the artizan classes. It formed the standing cognisance of despotic power under the old monarchy, and presented a formidable barrier to the advancing tide of the Revolution. Ere long, therefore, the popular desire for independence, coinciding with the designs of the demagogues, raised the cry, which speedily resounded throughout the whole of Paris, — Down with the Bastille! Notwithstanding the moats, the walls, and the guns with which the castle was defended, the execution of the scheme presented no great difficulty. The garrison consisted of 138 men, one-third of whom were Invalides; their provisions consisted of a couple of sacks of flour; they were unable to prevent the stoppage of their supply of water; and all hope of aid from without was cut off. From the suburbs an interminable multitude of armed men converged towards the entrance; and from the city came several companies of the regiments which had gone over to the Revolution, headed by the French guards. De Launay, the commandant, however, refused to capitulate, and the struggle began. A number of the citizens, with reckless bravery, succeeded in cutting the chains of the drawbridge, and the first court of the castle was speedily taken; but to the excessive exasperation of the assailants their attack on the second court was repulsed with great loss. The courage of the garrison was now exhausted. The Invalides desired to capitulate, and De Launay, who had been prevented by his officers from blowing up the castle and its inmates, let down the second bridge on being promised a free retreat. The victorious crowd immediately poured into the ancient building, some of them

enthnsiastic in the cause of Liberty, others hent on mnrder and destruction. The lives of the garrison were now in great jeopardy. The French guards succeeded with difficulty in saving the common soldiers; hnt De Lannay and his officers, in spite of the long and heroic attempts of the leaders of the popnlace to protect them, were slain, and their heads cnt off as trophies'. — *H. v. Sybel, Period of the Revolution.*

Some of the stones of the Bastille were afterwards employed in the construction of the Pont de la Concorde. The *Place* is also a noted spot in the annals of two subsequent revolutions. In June, 1848, the insurgents erected tbeir strongest barricade at the entrance to the Rue du Fanhourg St. Antoine, to the E. of the *Place*, and it was only with the aid of heavy artillery that this barrier was demolished. On 25th Jnne, the third day of the contest, *Archbishop Affre* (p. 222), while exhorting the people to peace, was killed by an insurgent's ball. In May, 1871, the site of the Bastille was one of the last strongholds of the Commnnists, hy whom every egress of the *Place* had heen formidahly harricaded, hut it was captured after a desperate struggle hy the Versailles troops on the 25th of the month.

The **Colonne de Juillet**, which now adorns the Place, by *Alavoine* and *Duc*, was erected in 1831-40 in honour of the heroes who fell in the Revolution of July, 1830. The total height of the monument is 154 ft., and it rests on a massive round substructure of white marble, originally intended for a colossal fountain in the form of an elephant contemplated by Napoleon I. for this site. On this rises a square basement, on each side of which are six bronze medallions symbolical of Justice, the Constitution, Strength, and Freedom, and on the basement is placed the pedestal of the column. On the W. side of the pedestal is represented a bronze lion in relief (the astronomical symbol of July), by *Barye* (d. 1875), under which is the inscription; on the E. side are the armorial bearings of the city and the dates of the decrees sanctioning the erection of the column; on the N. and S. sides are the dates of the conflicts in which the 'July heroes' fell. At each of the four corners is seen the Gallic cock holding garlands. The column itself is of bronze, 13 ft. in thickness, and fluted. It is divided by four bands into five sections, on which the names of the fallen (615) are emblazoned in gilded letters. The capital is surmounted by a kind of lantern, crowned with the Genius of Liberty standing on a globe, by *J. Dumont* (d. 1884).

The Interior (adm. gratis), which receives light and air throngh the open lions' jaws in the bands ahove mentioned, contains an excellent staircase of 238 steps leading to the top, wbere a fine view is enjoyed, particularly of the neighbouring cemetery of Père Lachaise (p. 175).

The Vaults (20 c.), to which a visit may also he paid, consist of two chambers, each containing a sarcophagns, 45 ft. in length and 7 ft. in width, with the remains of the fallen. In the same receptacles were afterwards placed the victims of the Revolution of Febrnary, 1848. In May, 1871, during the Communist reign of terror, these vaults, and hoats on the canal heneath, were filled with gunpowder and comhustihles by the insurgents for the pnrpose of blowing np the column and converting the whole neighbonrbood into a heap of ruins. Fortunately the attempt was unsnccessful. The custodian opens a small door in one of the vanlts to show the massive arches ahove the canal.

To the N. of the Place de la Bastille is the wide *Boulevard Richard-Lenoir*, running above the *Canal St. Martin* (p. 199), which is vaulted over for a distance of nearly 1¼ M., and is lighted by

means of shafts among the shrubberies in the boulevard. To the left of this boulevard are the *Boulevard Beaumarchais*, which we follow, and the *Rue St. Antoine*, leading to the Rue de Rivoli (p. 60). To the S.W., at the end of the *Boulevard Henri IV.*, in the distance, rises the fine dome of the Panthéon (p. 234). Farther to the left is a basin of the Canal St. Martin, which here joins the Seine opposite the Jardin des Plantes (p. 255); then the *Gare de Vincennes* (p. 23), and the *Rue du Faubourg St. Antoine*, well known from the Revolution of 1848, leading E. from the Bastille to the Place de la Nation and to Vincennes (p. 292). — Omnibuses and tramways, comp. Plans in the Appx. Restaurants, see p. 12.

To the left of the Boulevard Henri IV. rises the *Caserne des Célestins*, on the site of a celebrated convent. To the left diverges the Rue de Sully, in which is situated the valuable **Bibliothèque de l'Arsenal** (Pl. R, 25; *V*), occupying part of the old arsenal of Paris, which extended from the Seine to the Bastille. The Library is open daily 10-4, except on Sundays and holy-days and during the vacation (15th Aug. to 1st Sept.). After the Bibliothèque Nationale it is the finest library in Paris. It is especially rich in theatrical literature.

The Boulevard Henri IV. crosses the two arms of the Seine and the E. end of the Ile St. Louis by means of the *Pont Sully*. Beside the bridge is the *Monument of Barye* (1796-1875), the famous animal-sculptor, with reproductions of his most celebrated works: the Centaur (p. 105), Lion and serpent (p. 150), War and Peace. On the island is the Hôtel Lambert (p. 224).

On the Quai Henri IV. is the old *Hôtel la Valette*, now the *Ecole Massillon*, a handsome building of the 16th cent., with a monumental façade recently restored. On the Quai des Célestins, at the corner of the Rue Figuier, rises the old *Hôtel de Sens*, or palace of the archbishops of Sens when they were metropolitans of Paris. It is a Gothic building of the 15th cent., with turrets and a *donjon* in the court (now private property).

III. THE BOULEVARDS FROM THE BASTILLE TO THE MADELEINE.

Place de la République. Portes St. Martin and St. Denis. The Opéra.

The omnibus may, in case of fatigue, be taken from the Bastille as far as the Place de la République, or the whole way. Best view from the top, on the right side.

The **Boulevards** of Paris are divided into four classes: the Old or Inner Boulevards, the External Boulevards, the New Boulevards, and the Boulevards of the Enceinte or Lines.

(1) The *Old* or *Inner Boulevards* derived their name from having been constructed in the reign of Louis XIV. on the site of the ancient boulevards ('bulwarks') or fortifications, which formerly surrounded the city. They are divided by the Seine into a northern and a southern half. The northern half, the 'Boulevards Intérieurs du Nord', or **'Great Boulevards'**, commonly known *par excellence* as '*The* Boulevards', extend in a semicircle from the Bastille (Pl. R, 25; *V*) to the Madeleine (Pl. R, 18; *II*), a distance of $2^1/_2$ M., and are never less than 33 yds. in width. These Boulevards consist of the following 11 subdivisions: Boulevard Beaumarchais, B. des Filles-du-Calvaire, B. du Temple, B. St. Martin, B. St. Denis, B. Bonne-Nouvelle, B. Poissonnière, B. Montmartre, B. des Italiens, B. des Capucines, B. de la Madeleine. These imposing streets are nowhere surpassed in

the handsomeness of their architecture, the briskness of their traffic, and the attractiveness of their shops. The Great Boulevards are continued on the left bank by the Boulevard St. Germain. — The 'Boulevards Intérieurs du Sud', forming the southern half, extend in another semicircle ($4^1/_2$ M. long) on the left bank of the Seine, from the Pont d'Austerlitz to the Pont des Invalides, but are now scarcely distinguished from the following.

(2) The *Outer Boulevards* ('B. Extérieurs'), laid ont on the site of the octroi wall of Louis XVI., still retain their name, though it has been less appropriate since 1860, when the suburban districts *(banlieue)* were annexed to Paris. The northern line of these, beginning at the Pont de Bercy, is $9^3/_4$ M. long, while the southern half, also beginning at the Pont de Bercy, but uniting at places with the old Boulevards Intérieurs, is $5^1/_2$ M. in length.

(3) The *New Boulevards* ('B. Nouveaux') have been laid out since 1852. Of these the most important are the following: — B. de Strasbourg, B. de Sébastopol, B. St. Michel, B. de Magenta, B. Voltaire, and B. St. Germain. With this class of Boulevards, which have no connection with 'bulwarks' or fortifications either ancient or modern, may be ranked numerons *Avenues*, such as the Avenues de l'Opéra, des Champs-Elysées, de Friedland, Hoche, Wagram, de la Grande Armée, du Bois de Boulogne, Malakoff, Victor Hugo, Kléber, d'Iéna, Marceau, du Trocadéro, Henri Martin, de l'Alma, Montaigne, d'Antin, de Suffren, de la Bourdonnais, Rapp, Bosquet, de la Motte-Picquet, Victoria, de la Républiqne, des Gobelins, and Daumesnil.

(4) The *Boulevards d'Enceinte* form a military road skirting the inside of the present wall of Paris, and consist of 19 sections.

Many of the boulevards, as well as some of the avenues and principal streets, are paved with wood. The side-walks for foot-passengers are of asphalte. The trees with which the boulevards and many of the most important thoroughfares are flanked are a source of constant trouble to the municipal authorities, being frequently killed by the gas. When dead they are replaced by full-grown substitutes, transplanted at great expense from a more healthy atmosphere.

A *Walk* along the Great Boulevards, from the Place de la Bastille, or at least from the Place de la République, to the Madeleine will be found both interesting and instructive by the visitor to Paris. The streets are least crowded between 9 a.m. and midday, but the brilliantly lighted shops add another feature of interest in the evening. In the afternoon the top of an omnibus (taking 32 min. to traverse the boulevards) is a good point of observation. The traffic is immense, especially at the ends of the Boulevard Montmartre, the Place de l'Opéra, and other points where the streets intersect (comp. p. 76). At several of the crossings 'refuges' have been erected for pedestrians.

Cafés in the Boulevards, see p. 17; *Restaurants*, p. 12; *Theatres*, pp. 30, 31; *Shops*, p. 35.

The small glass stalls where newspapers are sold, and which are also covered with advertisements, are called '*Kiosques*'. Besides these there are '*Trinkhalles*' (a word borrowed from the German) for the sale of soda-water, lemonade, and other beverages. Chairs are placed for hire (*chaises* 10, *fauteuils* 20c.) in the broadest parts of the boulevards; there are also numerous benches for the use of the public. The principal cafés (p. 17) place chairs outside their doors in summer. The most frequented part is afforded by the *Boul. des Italiens* and the *Boul. des Capucines*, with the adjoining *Avenue de l'Opéra* and *Avenue de la Paix*, where the scene on fine evenings is of indescribable animation and brilliancy. The E. boulevards, with which the following description begins, are less frequented.

The **Boulevard Beaumarchais** (Pl. R, 26; *III*, *V*), called after the author of that name (d. 1799), who owned a considerable part of the E. side of the street, is the longest of the Great Boulevards, being 820 yds. in length. To the left diverges the Rue des Vosges, leading to the *Place* of that name (p. 209).

The Rue St. Claude, also diverging from the Boulevard to the left, leads to the church of **St. Denis du Saint-Sacrement**, in the Rue de Turenne. The church, an unimportant edifice in the neo-classic style, contains paintings by *Pujol*, *Court*, *Picot*, *Decaisne*, and *Eug. Delacroix* (in the chapel to the right of the entrance).

The **Boulevard des Filles-du-Calvaire** (Pl. R, 26; *III*), which adjoins the Boulevard Beaumarchais, is 230 yds. long. It derives its name from a nunnery founded in 1633 and suppressed in 1790. At its N. end, to the right, is the *Cirque d'Hiver* (p. 31).

The **Boulevard du Temple** (Pl. R, 27; *III*), 440 yds. in length, is named from its proximity to the old Temple quarter (p. 207). It was at one time the fashionable promenade of the citizens, when the centre of Paris lay more to the E., and contained numerous theatres.

No. 42, situated at a bend of the street, occupies the site of the house from which *Fieschi* on 28th July, 1835, discharged his infernal machine at Louis Philippe. The king escaped unhurt, but Marshal Mortier and fonrteen other persons were killed.

The Boulevard du Temple terminates in the ***Place de la République**, formerly called the *Place du Château-d'Eau* (Pl. R, 27; *III*), one of the finest squares in Paris (310 yds. long). The centre is embellished with a bronze *Statue of the Republic*, by the brothers Morice, erected in 1883, which is 32 ft. high to the top of the olive-branch. The stone pedestal, 50 ft. in height, is surrounded with seated bronze figures of Liberty, Equality, and Fraternity, and adorned with 12 bas-reliefs in bronze, by Dalou: Capture of the Bastille; Taking the oath in the Jeu de Paume; Renunciation of privileges; Festival of the Federation; Meeting of the Constituent Assembly; Volunteers enrolling; Battle of Valmy; Combat of the 'Vengeur';

Resumption of the tricolor in 1830; Provisional Government of 1848; September 4th, 1870; National Fête, July 14th, 1880. In front is a brazen lion with the urn of 'suffrage universel'.

Streets diverge from the Place de la République in every direction. To the S.E. is the *Boulevard Voltaire* (p. 174); to the E. runs the *Avenue de la République*, leading to the Père-Lachaise (p. 175); to the N.E. the *Rue du Faubourg du Temple* leads to Belleville (p. 47), and is traversed by a cable-tramway (10 c.). To the N.W. diverges the *Boulevard de Magenta*, which leads past the Gare de l'Est and the Gare du Nord (p. 23) to Montmartre. To the S.W. are the old *Rue du Temple*, leading to the Hôtel de Ville, and the wide *Rue de Turbigo*, more to the right, descending to the Halles Centrales (p. 169).

Between the Boul. Magenta (to the left) and the Boul. St. Martin is the *Bourse du Travail*, erected in 1889-90 by the city of Paris, and placed at the disposal of the trade councils ('syndicats professionels'). In July 1893, however, the Bourse was closed by government, partly to put an end to the agitations among workmen and partly because most of the councils hat not conformed to the law.

Beyond the Place de la République we next reach the **Boulevard St. Martin** (Pl. R, 27, 24; *III*), 490 yds. long, the houses of which stand on a slight eminence. The carriage-way was levelled in 1845, to facilitate traffic, while the foot-pavements retain their original height. Several theatres (see p. 31) are situated on the right side of this boulevard, *viz.* the *Folies Dramatiques*, *Ambigu-Comique*, *de la Porte St. Martin*, and *de la Renaissance*.

The **Porte St. Martin**, a triumphal arch, 57 ft. in height, designed by *Pierre Bullet*, was erected by the city in honour of Louis XIV. in 1674. The inscriptions and reliefs commemorate the victories of that monarch; on the S. side are represented the capture of Besançon, and the Triple Alliance, by *Dujardin* and *G. Marsy;* on the N. the taking of Limbourg, and the defeat of the Germans, by *Le Hongre* and *Legros the Elder*. On 31st March, 1814, the German and Russian armies entered Paris by the Barrière de Pantin and the Rue du Faubourg St. Martin, and passed through the Porte St. Martin and the Boulevards to the Place de la Concorde (p. 81).

Beyond the Porte St. Martin begins the short **Boulevard St. Denis** (Pl. R, 24; *III*), 230 yds. in length.

The handsome streets which diverge here to the right and left are the *Boulevards de Sébastopol* and *de Strasbourg*, which, continued on the S. by the Boul. du Palais (p. 213) and Boul. St. Michel (p. 223), intersect Paris from the Gare de l'Est (p. 198) on the N. to the Observatoire (p. 277) on the S., a distance of $2^1/_2$ M. At the end of the Boulevard de Strasbourg, to the right, is the Gare de l'Est. To the left, at the end of the Boulevard de Sébastopol, rises the dome of the Tribunal de Commeroe (p. 217). About 200 yds. to the left of this boulevard is the *Square des Arts et Métiers*, in front of the Conservatoire of that name (p. 171).

We now reach the **Porte St. Denis**, another triumphal arch, designed by *Blondel*, with sculptures by the brothers *Anguier* from the designs of Girardon, and erected two years before the Porte St. Martin, to commemorate the victories of Louis XIV. in Holland and

the district of the Lower Rhine. It is 84 ft. high and has a single archway. The piers are adorned with two obelisks in relief covered with military trophies. At the bases of the piers are represented, on the left, vanquished Batavia (Holland) with a dead lion, and on the right the river-god of the Rhine. The relief above the arch on the same side represents the Passage of the Rhine in 1672; the relief on the other side, the Capture of Maestricht. Nearly all the sculptures were restored in 1886-87.

Both these triumphal arches were the scene of sanguinary conflicts in July 1830, June 1848, and May 1871.

The Porte St. Denis stands between the *Rue St. Denis* and the *Rue du Faubourg St. Denis*, together forming one of the most ancient, and still one of the most important lines of streets in Paris.

As we proceed westwards the traffic becomes brisker, and the shops more handsomely built and richly stocked.

The continuation of the Boulevard St. Denis is the **Boulevard Bonne-Nouvelle** (Pl. R, 24; *III*), which is 380 yds. in length. On the right, No. 20, is the 'Ménagère Bazaar' (p. 36), and farther on, also to the right, are the *Rue d'Hauteville*, at the end of which the church of St. Vincent-de-Paul (p. 201) is seen in the distance, and the *Théâtre du Gymnase* (p. 30).

At the point where the *Rue du Faubourg-Poissonnière* diverges to the right, and the *Rue Poissonnière* to the left, begins the **Boulevard Poissonnière** (Pl. R, 21; *III*), which is also 380 yds. long.

In the Rue du Faubourg-Poissonnière, No. 15, is the *Conservatoire de Musique et de Déclamation* (Pl. R, 21, 24; *III*), founded in 1784 for the purpose of training singers and actors for the national stage. The staff of teachers numbers over 70, and there are about 600 enrolled pupils, besides 200 'hearers'. Pupils are admitted by competition and receive their training gratuitously. Winners of the *Grand Prix* are awarded an annual allowance of 3000 fr. for four years, during which they visit Italy and Germany for the purpose of perfecting themselves in their art. The Conservatoire possesses a valuable *Collection of Musical Instruments* and an extensive *Musical Library*. Concerts see p. 32.

The **Collection of Musical Instruments**, in the second court, next the Rue du Conservatoire, from which it may be entered, is open to visitors on Mon. and Thurs. 12-4. It contains numerous instruments remarkable for their antiquity, rarity, excellence, artistic beauty, or historical associations. The collection of lutes on each side of the door of the second room is said to be one of the most valuable in existence. The glass-cases in the centre contain the finest instruments.

A little farther on, at the corner of the short Rue Ste. Cécile and the Rue du Conservatoire, is the church of **St. Eugène**, a Gothic edifice, built in 1854-55 from the design of M. Boileau. The interior is supported by cast-iron columns and is embellished with paintings and stained glass in the style of the 13th century.

Farther on, to the right of the Boulevard, diverges the small *Rue de Rougemont*, at the end of which is seen the *Comptoir National*

d'Escompte, rebuilt in 1882-83. Its façade, surmounted by a dome with a small spire, has a fine doorway in the form of a triumphal arch, decorated with symbolic statues by A. Millet.

On the right of the Boulevard Poissonnière, No. 30, is the attractive shop of *Barbedienne & Co.*, dealers in bronzes (p. 36).

At the point where the *Rue Montmartre* diverges to the left, and the *Rue du Faubourg-Montmartre* to the right, we reach the **Boulevard Montmartre** (Pl. R, 21; *III*), which is 235 yds. in length. The point where these three streets intersect, called the *Carrefour Montmartre*, is perhaps the busiest in Paris. On 24th Febr., 1848, and in May, 1871, the end of the Rue du Faubourg-Montmartre next to the Boulevards was closed by a strong barricade.

Not far off, to the right of the Rue Montmartre, is the Rue Notre-Dame-des-Victoires, which passes behind the Exchange (p. 191). Farther down, Rue Montmartre 144, is the *Office of 'La France'*, a fine building erected in 1882-83 by Bal. The newspaper is printed upon five rotatory Marinoni presses, each producing 20,000 copies per hour, printed, folded, and counted. Visitors admitted, 3-4 p.m. — The street ends at the Halles Centrales.

The cafés become more numerous, and the shops more attractive. On the left stands the *Théâtre des Variétés* (p. 30). On the same side is the *Passage des Panoramas*, and opposite to it the *Passage Jouffroy*. These two arcades, with their handsome shops, are generally thronged with foot-passengers, especially towards evening. (Restaurants and cafés, see pp. 12, 18.) In the Passage Jouffroy are the *Musée Grévin* (p. 32) and the *Petit Casino* (p. 32). On the left, farther on, the *Rue Vivienne* diverges to the (3min.) Bourse (p. 191) and the Palais-Royal (p. 58). — The Boul. Montmartre ends at the *Rue de Richelieu* and the *Rue Drouot*. — The Boulevard Haussmann (p. 195), which, it is hoped, will be completed for the Exhibition of 1900, will eventually join this boulevard on the right at this point.

The ***Boulevard des Italiens** (Pl. R, 21; *III*, *II*), 465 yds. in length, which we next enter, is the most frequented and fashionable of the boulevards. It derives its name from the old Théâtre des Italiens.

Near the beginning of the Boulevard des Italiens, on the right (N.), is the *Passage de l'Opéra* (so named from the old opera-house, burned down in October, 1873, which stood at the N. end of it), with the *Galeries de l'Horloge* and *du Baromètre*. It is now almost entirely deserted. To the left of the Boulevard, opposite the Passage de l'Opéra, is the *Passage des Princes*, leading to the Rue de Richelieu. Farther on are the Rue Favart and the Rue Marivaux, between which was the *Opéra Comique* (p. 29), burned in May, 1887. The theatre is to be rebuilt, with its façade towards the little Place Boïeldieu, as before.

On the right of the Boulevard, farther on, is the *Rue Le Peletier*, where Orsini attempted to assassinate Napoleon III. on 14th Jan., 1858. The following streets, the *Rue Laffitte*, the *Rue*

Taitbout, and the *Rue de la Chaussée d'Antin*, are chiefly inhabited by wealthy bankers and moneyed men. At the corner of the Rue Laffitte is the *Maison Dorée* restaurant, with interesting sculptures; at the end of this street is the church of Notre-Dame-de-Lorette (p. 193), beyond which a glimpse is obtained of the Butte Montmartre (p. 202), with the Church of the Sacré-Cœur, and the new reservoir. Nearly opposite, on the left, is the imposing building of the *Crédit Lyonnais*. No. 28, on the right, is the *Théâtre des Nouveautés* (p. 31), behind which, in the Rue Taitbout, begins the Boul. Haussmann (p. 195). On the S. side of the boulevard we next observe the *Pavillon de Hanovre*, No. 33, built by Marshal de Richelieu in 1760 (partially rebuilt in 1888), and containing the principal depôt of the 'Orfèvrerie Christofle' (p. 38).

Beyond the Rue de la Chaussée d'Antin (on the right), at the end of which rises the church of La Trinité (p. 194), begins the handsome ***Boulevard des Capucines** (Pl. R, 18; *II*), 450 yds. in length. On the right are the *Théâtre du Vaudeville* (p. 30), the *Café Américain*, and several handsome shops.

We next reach the *Place de l'Opéra (Pl. R, 18; *II*), which is intersected by the Boulevard des Capucines, and where five other broad streets converge. To the S. run the *Rue de la Paix*, with its tempting shops and the Vendôme Column in the background (p. 84), the handsome **Avenue de l'Opéra*, leading to the Place du Théâtre-Français (p. 59), and the *Rue du Quatre-Septembre*, leading to the Bourse (p. 191). To the N., on the left and right of the Opera, are the *Rue Halévy* and the *Rue Auber*, the latter leading to the Gare St. Lazare (p. 194). Continuation of the Boulevard, p. 80.

The ***Opera House**, a most sumptuous edifice bearing the inscription '*Académie Nationale de Musique*', designed by *Garnier*, was begun in 1861, and completed in 1874. It is now the largest theatre in the world, covering an area of 13,596 sq. yds. (nearly three acres); but it contains seats for 2156 persons only, being less than the number accommodated by the opera-house at Vienna or the vast theatres of La Scala at Milan and San Carlo at Naples. No adequate idea of its vast dimensions can be obtained without walking round the exterior, or viewing it from some elevated position.

The site alone cost 420,000 *l.* and the cost of building amounted to 1,460,000 *l.* Nothing can surpass the magnificence of the materials with which the building is lavishly decorated, and for which the whole of Europe has been laid under contribution. Sweden and Scotland have yielded a supply of green and red granite, from Italy have been brought the yellow and white marbles, from Finland red porphyry, from Spain 'brocatello', and from different parts of France other marbles of various colours.

The *Principal Façade, which, notwithstanding the richness of its ornamentation, has a somewhat heavy and depressed appearance, is approached by a broad flight of steps, and consists of three stories. On the ground-floor is the *Portico* with its seven arches,

the piers of which are embellished with four large groups of statuary, and four statues. These groups and statues are, beginning on the left, Lyric Poetry by *Jouffroy*, Music by *Guillaume*, Idyllic Poetry by *Aizelin*, Declamation by *Chapu*, Song by *Dubois* and *Vatrinelle*, Drama by *Falguière*, Dance by *Carpeaux* (d. 1875), and Lyric Drama by *Perraud*. The group by Carpeaux, though admirably executed, has been severely and justly criticised for the sensuality of its style. Above the statues are medallions of Bach, Pergolese, Haydn, and Cimarosa. Above the portico is the *Loggia*, with thirty Corinthian monolithic columns, sixteen of which, 33 ft. in height, are of stone, while the fourteen smaller columns are of red marble, with gilded bronze capitals, and form a kind of frame to the windows with balconies of green Swedish marble. In niches above the windows are medallion busts, in gilded bronze, of Mozart, Beethoven, Spontini, Auber, Rossini, Meyerbeer, and Halévy. Above the loggia the façade terminates in an attic, richly embellished with mosaics and gilded masks, and with colossal gilded groups by *Gumery*, one on each side, representing Music and Poetry, attended by the Muses and Goddesses of Fame. In the centre of the building rises a low dome (visible from a distance only), and behind it a huge triangular pediment, above the stage, crowned with an Apollo with a golden lyre in the middle, by *Millet*, and flanked with two Pegasi by *Lequesne*. — There is also a pavilion in the centre of each of the LATERAL FAÇADES, that on the left side of the grand façade having a double carriage-approach ('pavillon d'honneur'). The pavilion on the other side, in the Rue Halévy, is the entrance for regular subscribers. The lateral façades are adorned like the principal one with busts of composers and allegorical figures. — Performances, see p. 29.

**INTERIOR. Passing through the gilded gates, we first enter the VESTIBULE, containing the ticket-offices, and adorned with statues of Lully, Rameau, Gluck, and Händel. Opposite to us is the ***Grand Staircase ('Escalier d'Honneur')*, the chef-d'œuvre of Ch. Garnier. Visitors who take their tickets at the door have to ascend to their places by side-staircases, but may inspect the Grand Staircase in the 'entr'actes'. As far as the first landing, where the entrance to the amphitheatre and orchestra is situated, the staircase is single, being about 32 ft. in width, but beyond that it divides into two flights of steps. The steps are of white marble, and the balustrades of *rosso antico*, with a hand-rail formed of Algerian onyx. Each landing of this magnificent staircase is furnished with boxes or balconies from which the visitor may conveniently survey the interesting scene presented by the passing throng. Thirty coloured monolithic marble columns rise to the height of the third floor. The ceiling-frescoes by *Pils* (d. 1875), beginning on the right, represent the Gods of Olympus, Apollo in his Chariot, the Instructiveness of the Opera, and the Triumph of Harmony. The handsome door on the first landing, flanked by bronze caryatide figures of Tragedy and

Comedy with drapery of coloured marble, and the bronze groups supporting the lamps should also be noticed.

Below the grand staircase, in a room reached from the subscribers' entrance (p. 78), are the *Bassin de la Pythie*, a fountain with a priestess of Apollo in bronze, seated on a tripod, by *Marcello* (a pseudonym of the Duchess of Colonna di Castiglione), and a marble statue of Music, by *Delaplanche*. — Public 'Foyer', see below.

The *SALLE, or theatre itself, fitted up in the most elaborate style, is rather overladen with decoration, which, however, has already begun to fade. The boxes, of which there are four tiers, are decorated in red, while gilding prevails nearly everywhere else. The gallery forms a fifth story. The spring of the arches, the 'avant-scènes', etc., on the fourth tier are adorned with fine figures and heads. Above is a handsome frieze, and numerous small windows in the shape of lyres. The magnificent and curiously shaped lustre contains 340 burners, and seen from below presents the appearance of a crown of pearls. The ceiling-paintings, by *Lenepveu*, represent the different hours of the day and night, allegorised.

The STAGE is 196 ft. in height, 178 ft. in width, and 74 ft. in depth. Communicating with it is the *Foyer de la Danse*, or ball-room, the end of which is formed by a mirror 23 ft. broad and 33 ft. high. This foyer has portraits of celebrated 'danseuses' and other paintings by Boulanger (not open to the public).

The **Foyer du Public*, one of the most striking feature of the Opera House, is entered by the 'Avant-Foyer', the vaulting of which is adorned with mosaics designed by *Curzon*, and executed by Salviati, representing Diana and Endymion, Orpheus and Eurydice, Aurora and Cephalus, and Psyche and Mercury. The Foyer itself is 175 ft. long, 42 ft. wide, and 59 ft. in height. Five windows and two doors lead from the Foyer to the Loggia (view). Opposite the windows are huge mirrors, 23 ft. high, separated by twenty columns bearing statues emblematical of the qualities required by an artist. At the ends are also two monumental chimney-pieces with Caryatides of coloured marble. The *Paintings are by *Baudry*. On the ceiling are Melody and Harmony in the centre, with Tragedy and Comedy at the sides. Over the chimney-pieces are Mount Parnassus and the Poets of Antiquity. The other paintings represent the Muses, with the exception of Polyhymnia (Philosophy), the Music of different nations, and Dancing.

To the left, as we quit the hall, is a buffet, decorated with tapestry designed by *Mazerolle*, representing Wine, Ices, Pastry, and Fishing.

In the Pavillon d'Honneur (p. 78), Rue Auber, are a *Library* belonging to the Opera and a small *Musée de l'Opéra*. The latter, open on week-days 11-4, contains models of scenery, busts and portraits of stage celebrities, MSS. of well-known composers, Spontini's pianoforte, old playbills (1658, 1660, etc.), and the like.

The *Eden Theatre* (Pl. R, 18; *II*; p. 31), in the Rue Boudreau, near the Opéra, is a fantastic building in the Indian style, erected in 1882, for ballets, etc. The interior, a close imitation of a pagoda, with ceiling-paintings by *Clairin*, is worth a visit.

In the Boulevard des Capucines we next observe on the right (N.) the *Grand Hôtel* (p. 3), with the *Café de la Paix;* beyond which is the Rue Scribe and the *Olympia* (p. 32).

We now reach the **Boulevard de la Madeleine** (Pl. R, 18; *II*), which is 285 yds. in length, and leads hence to the Place de la Madeleine.

The *Place de la Madeleine*, which is planted with trees, forms the W. extremity of the Old or Great Boulevards. In the centre of the *Place*, with its façade turned towards the Rue Royale and the Place de la Concorde (p. 81), rises the imposing, though unecclesiastical —

***Madeleine**, or *Church of St. Mary Magdalen* (Pl. R, 18; *II*). The construction lasted from 1764 till 1842, the chief architects of the building being *Couture*, *P. Vignon*, and *Huvé*. Napoleon I. wished to convert it into a 'Temple of Glory', while Louis XVIII. desired to make it an expiatory church with monuments to Louis XVI., Marie Antoinette, etc.

The church is built in the style of a late-Roman adaptation of a Greek temple, 354 ft. in length, 141 ft. in breadth, and 100 ft. in height. It stands on a basement about 23 ft. in height, and is surrounded by an imposing colonnade of massive Corinthian columns. The building, which is destitute of windows, is constructed exclusively of stone. The niches in the colonnade contain thirty-four modern statues of saints.

The relief in the tympanum of the principal façade (S.), by *Lemaire* (d. 1880), represents the Last Judgment. The bronze **Doors*, 34½ ft. in height and 16 ft. in breadth, are adorned with illustrations of the Ten Commandments by *Triqueti*.

The ***Interior** (open to visitors only from 1 to 6 p.m.; when the front-gate is closed, entrance by the side-gates and thence round the church to the main portal), the walls and floor of which are of marble, forms a single spacious hall, with a ceiling in three dome-shaped sections, through the gilded and painted lacunars of which the light is introduced. Under the organ are the CHAPELLE DES MARIAGES, to the right of the entrance, with a group in marble by *Pradier*, representing the nuptials of the Virgin; and the CHAPELLE DES FONTS, or Baptistery, to the left, with a group by *Rude* (d. 1855), representing the Baptism of Christ. *Right Side.* 1st Chapel: Ste. Amélie, by *Bra* (d. 1863); Mary Magdalen's conversion, by *Schnetz* (d. 1870). — 2nd Chapel: The Saviour, by *Duret;* *Mary Magdalen at the foot of the cross, by *Bouchot.* — 3rd Chapel: Ste. Clotilde, by *Barye* (d. 1875); Mary Magdalen in the wilderness praying with angels, by *Abel de Pujol* (d. 1861). — *Left Side.* 1st Chapel: St. Vincent-de-Paul, by *Raggi* (d. 1862); Christ in the house of Simon the Pharisee, and Mary Magdalen washing the feet of Christ, by *Couder.* — 2nd Chapel: The Virgin, by *Seurre;* Angel announcing the Resurrection to Mary Magdalen, by *Coignet.* — 3rd Chapel: St. Augustine, by *Etex;* Death of Mary Magdalen, by *Signol.*

The *HIGH ALTAR consists of a fine group in marble by *Marochetti* (d. 1867), representing Mary Magdalen being borne into Paradise by two angels. — At the back of the altar, on the vaulted ceiling of the choir, is a large fresco by *Ziegler*, representing the History of Christianity in numerous groups. In the centre is Christ, and before him Mary Magdalen, kneeling. On the right is an illustration of the spread of Christianity and

the East in the early centuries of the Christian era, during the Crusades, and in modern times (Expedition to the Morea, 1829). Among other figures may be mentioned St. Louis adjoining the Magdalen, Godfrey de Bouillon with the oriflamme, Richard Cœur-de-Lion, and the Doge Dandolo. To the left is exhibited the progress of Christianity in the West. Among the chief characters are the Martyrs, the Wandering Jew, Charlemagne, Pope Alexander III. laying the first stone of Notre-Dame (1163), the Maid of Orleans, Raphael, Michael Angelo, and Dante. In the centre is Henri IV., entering the pale of the Roman Catholic church; then Louis XIII., Richelieu, and lastly Napoleon I. crowned by Pope Pius VII.

The Madeleine is famed for its sacred music and orchestral performances on great festivals and during Passion Week.

For a description of the Boulevards Malesherbes, St. Augustin, etc., to the N.W. of the Madeleine, see p. 195.

IV. FROM THE MADELEINE TO THE PALAIS-ROYAL BY THE PLACE DE LA CONCORDE.

Colonne Vendôme. St. Roch.

The broad *Rue Royale* leads from the Madeleine to the Place de la Concorde, beyond which, on the opposite bank of the Seine, rises the Chambre des Députés (p. 263).

The Rue Royale was the scene of some of the most violent outrages of the Communists in May, 1871. Six houses here were deliberately set on fire, together with several neighbouring houses in the Rue du Faubourg St. Honoré, and 27 persons perished in the flames. Some firemen, bribed by the Commune, even went so far as to replace the water in their pumps by petroleum. — Palais de l'Elysée, in the Rue du Faubourg St. Honoré, see p. 151; Rue St. Honoré, see p. 84.

The ****Place de la Concorde** (Pl. R, 15, 18; *II*), the most beautiful and extensive *place* in Paris, and one of the finest in the world, covers an area 390 yds. in length, by 235 yds. in width, bounded on the S. by the Seine, on the W. by the Champs-Elysées, on the N. by the Ministère de la Marine and the Hôtel Crillon-Coislin (p. 83), and on the E. by the garden of the Tuileries. It received its present form in 1854, from designs by *Hittorff* (d. 1876). From the centre of the square a view is obtained of the Madeleine (p. 80), the Palais de la Chambre des Députés, the Louvre, and the Arc de Triomphe de l'Etoile.

Numerous historical associations, mostly of a sombre character, are connected with the Place de la Concorde. In 1763 it received the name of *Place Louis XV.* and was adorned by the municipality with an equestrian statue of that prince, surrounded by figures emblematical of Strength, Wisdom, Justice, and Peace. Soon after the erection of the statue the following pasquinade appeared on the pedestal: —

'*Grotesque monument, infâme piédestal!*
Les vertus sont à pied, le vice est à cheval.'

A few days later was added the sarcasm: —

'*Il est ici comme à Versailles,*
Il est sans coeur et sans entrailles.'

A third scribbler called the monument a '*statua statuae*'.

On 11th Augnst, 1792, the day after the captnre of the Tuileries, the statue of the king was removed by order of the Legislative Assembly, melted down, and converted into pieces of two sous. A terracotta figure of the 'Goddess of Liberty' was then placed on the pedestal, and derisively styled '*La Liberté de Boue*', while the Place was named *Place de la Révolution*. In 1795 the name was changed to *Place de la Concorde*, and

after the restoration of the Bourbons, when it was proposed to erect an expiatory monument here, it was known successively as *Place Louis XV.*, and *Place Louis XVI.*

In 1792 the guillotine began its bloody work here and Louis XVI. was executed in the Place on Jan. 21st, 1793. On 17th July Charlotte Corday was beheaded; on 2nd October Brissot, chief of the Gironde, with twenty-one of his adherents; on 16th Oct. the ill-fated queen Marie Antoinette; on 14th Nov. Philippe Egalité, Duke of Orléans, father of King Louis Philippe; on 12th May, 1794, Madame Elisabeth, sister of Louis XVI. On 14th March, through the influence of Danton and Robespierre, Hébert, the most determined opponent of all social rule, together with his partizans, also terminated his career on the scaffold here. The next victims were the adherents of Marat and the Orleanists; then on 8th April Danton himself and his party, among whom was Camille Desmonlins; and on 16th April the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others. On 28th July, 1794, Robespierre and his associates, his brother, Dumas, St. Just, and other members of the '*comité du salut public*' met a retributive end here; a few days later the same fate overtook 82 members of the *Commune*, whom Robespierre had employed as his tools. Lasource, one of the Girondists, said to his judges: '*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera*'. Between 21st Jan., 1793, and 3rd May, 1795, upwards of 2800 persons perished here by the guillotine.

After 1830 the name of *Place de la Concorde* was revived, and it was resolved to adorn the square with some monument bearing no reference to political events. An opportunity of doing this was soon afforded by the presentation to Louis Philippe by Mohammed Ali, Viceroy of Egypt, of the ***Obelisk of Luxor**. The obelisk is a monolith, or single block, of reddish granite or syenite, from the quarries of *Syene* (the modern *Assuan*) in Upper Egypt. It is 76 ft. in height, and weighs 240 tons. The pedestal of Breton granite is 13 ft. high, and also consists of a single block, while the steps by which it is approached raise the whole $31/2$ ft. above the ground. Cleopatra's Needle in London is only 70 ft. in height, but the Obelisk in the Piazza di S. Giovanni in Laterano at Rome is 104 ft. high.

Ramses II., King of Egypt, better known by his Greek title of Sesostris the Great, who reigned in the 14th cent. before Christ, erected a huge 'pylon' gate and a colonnade before a temple which his great ancestor *Amenhotep III.* (*Amenophis* or *Memnon* of the Greeks) had built in the E. suburb of Thebes, the site now occupied by the poor village of *Luxor*. In front of this gate stood two beautiful obelisks, and it is one of these that now embellishes the Place de la Concorde. Each of the four sides of the obelisk is inscribed with three vertical rows of hieroglyphics, the middle row in each case referring to Ramses II, while the others were added by Ramses III., a monarch of the succeeding dynasty. The inscriptions of Ramses II. are in the early Egyptian monumental style, and record with self-satisfied repetition how Ramses II, the 'Lord of the Earth', the 'Sun', the 'annihilator of the enemy', erected the pylons and the obelisks in honour of *Ammon Ra* (the chief Egyptian deity) in return for the victorious might with which the god had endowed him.

The ***Fountains** form another striking ornament of the Place. Each of them consists of a round basin, 53 ft. in diameter, above which rise two smaller basins, surmounted by a spout from which a jet of water rises to a height of 28 ft. The lower basin is surrounded by Tritons and Nereids, holding dolphins which spout water

into the second basin. The fountain on the S. side is dedicated to the *Seas*, the other to the *Rivers*. The figures and the upper basins are of bronzed iron, the lower basins of granite.

The two imposing edifices of nearly uniform exterior on the N. side of the square, separated from each other by the Rue Royale (p. 81), were erected in 1762-1770, from *Gabriel's* plans, for the reception of ambassadors and other distinguished personages. That to the right is now occupied by the *Ministère de la Marine*, that to the left is the *Hôtel Crillon-Coislin*, now the club-house of the Nouveau Cercle (p. 35).

Around the Place rise eight stone figures representing the chief towns of France: Lille and Strasbourg by *Pradier*, Bordeaux and Nantes by *Calhouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. The square is lighted at night by twenty bronzed rostral columns on the surrounding balustrades, each bearing two gas-lamps, and by upwards of 100 candelabra.

The **Pont de la Concorde** (Pl. R, 15, 14; *II*), which crosses the Seine from the Place to the Palais de la Chambre des Députés, was built in 1787-90, the material for the upper part being furnished by the stones of the Bastille. The buttresses are in the form of half-columns, and were formerly adorned with the statues of great men now in the Cour d'Honneur at Versailles (see p. 299).

The view from the bridge is very fine. It includes the Place de la Concorde, the Madeleine, and the Chamber of Deputies; then, upstream, to the left, the Tuileries Garden, a pavilion of the Tuileries and one of the Louvre, the Pont Solferino and the Pont Royal; to the right, the ruined Palais du Quai d'Orsay, in front of which is the little dome of the Palais de la Légion d'Honneur; farther off are the dome of the Institut, the towers of Notre Dame, the spire of the Sainte Chapelle, and the dome of the Tribunal de Commerce. Downstream, to the right, rises the Palais de l'Industrie; then the Pont des Invalides, and, farther off, the two towers of the Trocadéro; to the left the Ministry of Foreign Affairs and the inevitable Eiffel Tower. The dome of the Invalides can be seen only from a little below the bridge, to the right of the Chamber of Deputies, and the spires of Ste. Clotilde to the left, above the houses.

Chambre des Députés, see p. 263; Boulevard St. Germain, p. 223; Garden of the Tuileries, p. 148; Champs-Elysées, p. 150.

We finish our circular walk by re-entering the *Rue de Rivoli* (p. 60), at the N.E. corner of the Place de la Concorde, and following it to the E., skirting the Tuileries Garden and the wing of the palace still existing on this side. On the left are several sumptuous hotels, beginning with the *Hôtel Continental* (p. 3), which occupies the site of the former Ministère des Finances, destroyed by the Communists in 1871. A tablet on the railing of the Garden of the Tuileries, nearly opposite this spot, records that here was situated the famous riding-school *(Manège)* used as a place of meeting by the Constitutional Assembly, the Legislative Assembly, and the National Convention.

The Rue Castiglione, at the corner of which the Hôtel Continental stands, leads to the **Place Vendôme** (Pl. R, 18; *II*), partly constructed by the celebrated architect *J. H. Mansart* (the Younger,

d. 1708). The Place was once embellished with an equestrian statue of Louis XIV. by Girardon. It owes its name to a palace erected here by Henri IV. for his son, the Duc de Vendôme. In the centre of the Place, and named after it, rises the —

***Colonne Vendôme,** an imitation of Trajan's column at Rome, 142 ft. in height and 13 ft. in diameter. It was erected by the architects *Denon*, *Gondouin*, and *Lepère*, by order of Napoleon I. in 1806-10, to commemorate his victories over the Russians and Austrians in 1805. The column is constructed of masonry, encrusted with plates of bronze (designed by *Bergeret*) forming a spiral band nearly 300 yds. in length, on which are represented memorable scenes of the campaign of 1805, from the breaking up of the camp at Boulogne down to the Battle of Austerlitz. The figures are 3 ft. in height, and many of them are portraits. The metal was obtained by melting down 1200 Russian and Austrian cannons. At the top is a statue of Napoleon in his imperial robes, after *Chaudet*. Visitors are no longer permitted to ascend.

The vicissitudes of the Vendôme Column reflect the political history of France. In 1814 the statue of Napoleon was taken down by the Royalists, and was replaced by a monster fleur-de-lis surmounted by a white flag. The metal was used in casting the equestrian statue of Henri IV. (p. 218). In 1831 Louis Philippe caused a new statue of the emperor, in a greatcoat and three-cornered hat, to be placed on the summit, but Napoleon III. caused this to be replaced in 1863 by one resembling the original figure. The Column was overthrown by the Communists in May, 1871, at the instigation of the painter Courbet (d. 1878); but as the fragments were preserved, it was re-erected in 1875.

On the W. side of the Place is the *Ministère de Justice*. The *Hôtel du Rhin* (p. 4), on the S. side of the Place, was the residence of Napoleon III. when deputy to the National Assembly in 1848.

The street prolonging the Rue Castiglione on the W. side of the Place is the Rue de la Paix, mentioned at p. 77. — We, however, retrace our steps along the Rue Castiglione to the *Rue St. Honoré*, the first cross-street, where we turn to the left.

In this street, to the right, are the *Nouveau Cirque* (p. 31) and the *Church of the Assumption*, a building of the 17th cent., with a somewhat heavy dome. On the cupola is an Assumption by Ch. de la Fosse. The church is sometimes closed.

St. Roch (Pl. R, 18; *II*), in the Rue St. Honoré, between the Place Vendôme and the Palais Royal, the best rococo edifice in Paris, was erected in 1653-1740 from designs by *Lemercier*. The façade, with its two rows of columns, one above the other, was designed by *Robert de Cotte*, and executed by his nephew *Jules de Cotte*. The interior is by *Lemercier*.

Interior. Each of the two aisles is flanked with five chapels. The choir contains eight side-chapels and three large chapels in the centre, two of the latter being roofed with spherical vaulting, while the third adjoins the semicircular end of the second. By the left pillar of the principal portal is a medallion-portrait to *Corneille* (d. 1684), who is buried in the church. The quaint pulpit is of the 18th century.

Left Aisle. The chapels contain paintings by *Chassériau*, *Dureau*, *Cornu*, *Herbstroffer*, and *Norblin*. Also: *1st Chapel:* Baptism of Christ, a

group in marble, by *Lemoine*. — *2nd Chapel:* Mater Dolorosa, a marble group, by *Bogin*. — *4th Chapel:* Monument of the *Abbé de l'Epée* (1712-1789), the celebrated teacher of the deaf and dumb, and founder of the Deaf and Dumb Asylum (p. 241), by *Préault*. — CHAPEL OF THE LEFT TRANSEPT: St. Denis preaching, by *Vien* (d. 1809), a celebrated picture.

CHOIR AMBULATORY. The Chapels on both sides of the Ambulatory contain large reliefs representing scenes from the history of the Passion, and a number of paintings. *Chapels on the Left:* (1st) St. Vincent de Paul, by *Porion*; (2nd) St. Joseph, by *Tissier* and *Biennoury;* (3rd) St. François de Paule, by *Scheffer;* (4th) St. Carlo Borromeo, by *Raymond Balze*. — *Chapels on the Right:* (1st) Ste. Clotilde, by *Devéria;* (2nd) St. Theresa, by *Bohn;* (3rd) St. Catharine, by *Brune;* (4th) Mary Magdalene, by *Brisset*.

CHAPELS IN THE RETRO-CHOIR. The *1st Chapel*, dedicated to the Virgin, and constructed in 1753, was remodelled by *Saint-Père* in 1845. The dome is embellished with a large fresco of the Assumption, by *Pierre*. Among the modern paintings are the following fine works: Christ blessing children, by *Schnetz;* Christ driving out the money-changers, by *Thomas;* Raising of the daughter of Jairus, by *Delorme;* Presentation in the Temple, by *Restout;* Triumph of Mordecai, by *Restout;* St. John preaching in the wilderness, by *Legendre*. Upon the altar: Nativity, a group in marble, by *Michel Anguier*. — The *Chapelle du Calvaire* (the 2nd), which is separate from the other two, contains three well-executed groups: the Crucifixion, Christ on the Cross, and the Entombment. The central group, by *Mich. Anguier*, occupies a niche and is lighted from above.

RIGHT TRANSEPT. In the Chapel: Healing of the Leper, a somewhat theatrical composition, by *Doyen* (d. 1806).

RIGHT AISLE. The paintings in the chapels are by *Dureau*, *Boulanger*, *L. Roux*, *Charpentier*, and *Quantin*. — *3rd Chapel:* Monument of *Marshal Duc de Créquy* (d. 1687), by *Coyzevox* and *Coustou*. — *4th Chapel:* Monuments of *Cardinal Dubois* (d. 1729), by *G. Coustou*, and of *Comte d'Harcourt* (d. 1666), by *Renard;* busts of the painter *Mignard* (d. 1695), by *Desjardins*, and of the landscape-gardener *Le Nôtre* (d. 1700), by *Coyzevox the Elder;* monument of the learned chancellor *Maupertuis* (d. 1759), by *d'Huez;* bust of the *Duc de Lesdiguières* (d. 1626), by *Coustou*, and several medallions.

The church-festivals are celebrated at St. Roch with great pomp, and it is noted for its music (10 a.m. on Sun.).

It was in the Place in front of St. Roch, extending at that time as far as the Tuileries Garden, that the Royalists who attacked the Convention on 5th Oct., 1795, placed their best battalions; whilst others advanced on the side of the river. Napoleon Bonaparte, however, brought the latter under a cross-fire from his batteries, which he had hastily summoned, while by a vigorous attack he overwhelmed the soldiers of St. Roch, thus stifling the counter-revolution in its birth.

The *Rue des Pyramides*, to the right of St. Roch, leads to the Rue de Rivoli, passing the small *Place de Rivoli*, with a mediocre equestrian statue of *Joan of Arc*, in bronze, by Frémiet.

Following the Rue de Rivoli to the left we now soon reach the Nouveau Louvre, and the Place du Palais-Royal (p. 57).

2. Palace and Galleries of the Louvre. The Tuileries.

I. THE PALACE OF THE LOUVRE.

The ****Louvre** (Pl. R, 17, 20; *II*), the most important public building at Paris, both architecturally and on account of its treasures of art, is a palace of vast extent, rising between the Rue de Rivoli and the Seine.

The Louvre is said to derive its name from an ancient hunting-château once situated here in the midst of a forest infested by wolves, and called the *Lupara*, or *Louverie*. On the same site, close to the city-wall of that period, *Philip Augustus* (d. 1223) erected a castle, consisting of four wings enclosing a quadrangular court, with a strong keep or *donjon*, the position of which is indicated by a white line on the ground in the S.W. corner of the Cour du Louvre. This château was afterwards handsomely fitted up as a royal residence by *Charles V.* (d. 1380), but no trace of these buildings now remains. The old château was removed, and the foundation of the present palace laid, in 1541, by *Francis I.* (d. 1547), an indefatigable builder, who intended the court of the new building to be of the same extent as that of the old. The growth of the building may be traced in the *Historical Plan*, facing p. 88. The works were directed by the architect *Pierre Lescot*† during the reign of the splendour-loving *Henri II.* (1547-59), and under subsequent monarchs. After the death of Henri II. his widow *Catherine de Médicis* (d. 1589), during the reigns of her sons *Francis II.* (d. 1560), *Charles IX.* (d. 1574), and *Henri III.* (d. 1589), continued the erection of the S. wing, and in 1566 also proceeded to build the so-called 'Petite Galerie', a wing of one story over which the Galerie d'Apollon (p. 133) was afterwards constructed. — Like his predecessors, *Henri IV.* (1589-1610) devoted much attention to the continuation of the Louvre. He constructed the 'Galerie d'Apollon' and completed the S. gallery, the entire W. portion of which, however, was rebuilt on a different plan under Napoleon III. Henri IV.'s architects are said to have been *Thibauld Métezeau* and his son *Louis Métezeau*, besides whom *Baptiste Androuet du Cerceau* and his brother *Jacques* were also employed. *Pierre Chambiges*, or *Chambiche*, is also mentioned as one of the architects. Under *Louis XIII.* (1610-43) the works were suspended for a considerable time, but in 1624 he entrusted *Jacques Lemercier* with the completion of the buildings begun by Lescot. The extent of Lescot's design was quadrupled, and what had formerly been the N. pavilion (Pavillon Sully, or de l'Horloge) was now made the centre of the W. wing. The construction of the N., S., and E. sides, barely begun by Louis XIII., was continued by his successor *Louis IV.* (d. 1715), *Levau* being the architect who succeeded Lemercier in 1660. The building was suspended under Louis XV. and Louis XVI. and during the Revolution; but was resumed under *Napoleon I.*, whose architects, *Percier* and *Fontaine*, began the construction of a N. gallery parallel to that on the S. Finally, after another interruption, the old plan of the French kings and the first emperor for the junction of the Louvre and the Tuileries was completed in 1852-1857 under *Napoleon III.*, whose architects were *Visconti* (d. 1853) and *Lefuel*. The parts built under Napoleon III. include the E. half (220 yds. long) of the N. gallery, and also the inner galleries on both N. and S., nearly as long, which with their transverse galleries at right angles, and the gardens in the square, were intended to conceal the want of exact parallelism between the N. and S. wings and between the Vieux Louvre and the Tuileries.

The older part of the Louvre has been the scene of many memorable historical events. On 19th Aug., 1572, the marriage of *Princess Margaret of Valois* with the King of Navarre, afterwards *Henri IV.* of France, was solemnised here, most of the Huguenot chiefs being present on the occasion. Five days later, on the night of 24th Aug., the signal was given here for the massacre of the Huguenots. The guards immediately issued from the palace-court where they had been assembled, and proceeded first to the residence of *Admiral de Coligny*, who became the first victim of the fearful Night of St. Bartholomew. Accordiug to a tradition, repeated by Mirabeau and other orators of the Revolution, *Charles IX.* himself on this occasion fired on his subjects from one of the S. windows of the palace, where the inscription, 'C'est de cette fenêtre que l'infâme Charles IX., d'exécrable mémoire, a tiré sur le peuple avec une carabine', was accordingly engraved in 1795. Six years later, however, the words

† For details regarding the artists, see List at the end of the Handbook.

were erased, as it was discovered that that part of the palace was not built till the reign of Henri IV.

The palace of the Louvre consists of two main divisions, the *Vieux Louvre*, or Old Louvre, and the *Nouveau Louvre*, or New Louvre.

The VIEUX LOUVRE is the large quadrangle of buildings at the E. end of the annexed historical plan (p. 88), enclosing a court of harmonious design. The finest parts, however, are the S. half of the W. side facing the court and the W. half of the S. side, next the Seine, both by *P. Lescot*, the most distinguished master of the earlier French Renaissance style; the other portions, as indicated above, being merely reproductions. The rich façade of the W. wing, rising in three stories and decorated by *Jean Goujon* and *Paolo Ponzio*, is justly admired as the most perfect example of the style of the period of Francis I. The central pavilion was originally of two stories only; the story subsequently added is adorned with caryatides by *J. Sarazin*. These domed pavilions, like the lofty decorated chimneys, form a genuine peculiarity of the French Renaissance, as we have already noted at the Hôtel de Ville (p. 64). The attic story of the remaining three sides was added under Louis XIV. The exterior façades are similar, except on the E. side, opposite St. Germain l'Auxerrois. That façade, 190 yds. long and 90 ft. high, was erected by *Cl. Perrault*, physician and architect, whose handsome *Colonnade*, consisting of 28 Corinthian columns in pairs, has been somewhat overrated. The dimensions of the colonnade were so unskilfully calculated, that it is not only longer than the main building, but was also too high until the attic story was added.

The gardens on the outside of the Vieux Louvre are to be adorned with monuments of artists. To the left, in front of the colonnade, is an equestrian statue of *Velasquez* (1599-1660), by Frémiet; farther to the left is the monument of *Raffet* (1804-1860), with the drummer from his 'Review of the Dead'; and beyond that is to be placed a monument to *Meissonier* (1815-1891), by Mercié.

The NOUVEAU LOUVRE, which is much larger, extends to the W. from the Vieux Louvre to beyond the Arc de Triomphe du Carrousel, where it unites with two wings of the former palace of the Tuileries. It includes a few ancient portions, as indicated above, but the most interesting parts are the modern additions, especially those in the inner square. The heavy and showy façades of these new buildings, with their pavilions roofed with domes, their Corinthian half-columns, their Caryatides, their portico, colossal statues (representing 86 eminent Frenchmen), and groups of sculpture (63, of an allegorical character), harmonise in their general characteristics only with the architecture of the earlier parts of the palace. It is scarcely more practicable to enumerate the sculptures that adorn the exterior of the Nouveau Louvre, than to enumerate those on the Vieux Louvre. The pediments and caryatides of the six chief pavilions, from left to right, beginning at the Place du Carrousel, are by the following artists: *Guillaume* (next the Place) and *Cavelier; Duret* (pediment), *Bosio*, *Polet*, and *Cavelier; Vilain* (two pavilions);

Simart (pediment), *Briant jr.*, *Jacquot*, *Ottin*, and *Robert*; *Jouffroy* (next the square) and *Lequesne*.

The Louvre and Tuileries together cover an area of about 48 acres, forming one of the most magnificent palaces in the world. The effect of the whole is harmonious, in spite of the lack of unity; and the pile is considered perhaps the best work of French architecture.

To the W. of the square which occupies the centre of the court of the New Louvre is a *Monument to Gambetta* (p. 146).

Since 1793 the apartments of the Old Louvre have been used as a Museum. The E. half of the S. wing of the New Louvre also contains collections, while the N. wing is occupied by the offices of the minister of finance.

On 24th May, 1871, the whole building with its immense treasures of art was seriously imperilled by the incendiarism of the Communists. The part of the connecting wing next to the Tuileries was much damaged by the fire, and the imperial library of 90,000 vols. and many precious MSS. was destroyed. The Versailles troops fortunately arrived in time to arrest the progress of the flames and prevent incalculably greater losses.

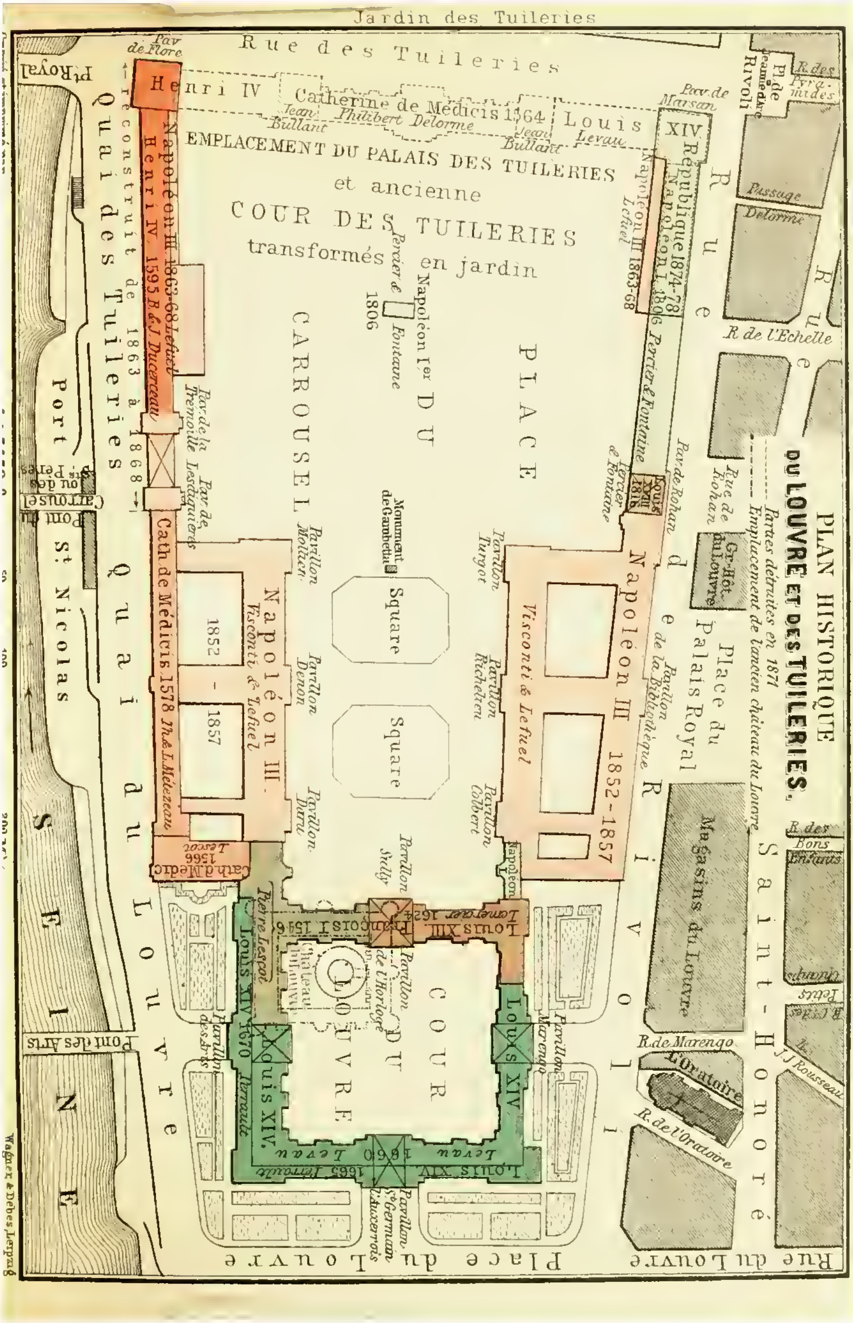
Those who wish to make use of their time before the Galleries are open, or after they are shut, may walk through the Jardin des Tuileries (p. 148) to the Place de la Concorde (p. 81), or along the quays on the Seine to the Pont-Neuf (p. 218), or even as far as the Palais de Justice (p. 214). The Galleries cannot be properly seen in one day. — Déjeuner may be taken at the Palais-Royal (see pp. 12, 14).

II. THE GALLERIES OF THE LOUVRE.

The Louvre Collections are open gratis to the public daily, *except Mondays* and certain holydays, as Christmas Day, Shrove Tuesday, July 14th, Assumption Day (Aug. 15th), and All Saints (Nov. 1st). In summer (1st Apr. to 1st Oct.) the collections of *Paintings* and *Ancient Sculptures* are open from 9 to 5 on week-days, and from 10 to 4 on Sundays and holy-days; in winter the hours are 10-4. The other collections are not open till 11 a.m. The *Salle des Boîtes* (p. 146) is shown on Tues.-Sat. only, 2 to 4 or 5.

The best time for visiting the galleries is as early as possible in the morning, as they are often crowded in the afternoon, particularly on Sundays. — Overcoats, sticks, and umbrellas may, if desired, be left in charge of the officials at the principal entrances.

The history of the **Louvre Collections dates from the time of the French monarchs of the Renaissance of the 16th cent., who were not only intimately connected with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and collectors was *Francis I.* His efforts, however, were but partly successful; for the School of Fontainebleau, as the group of Italian masters employed by him and by *Henri II.* is usually called, exercised no permanent influence on the character of French art. In the reign of *Louis XIV.*, whose love of power and magnificence induced him to cultivate art, it again became the fashion to make collections of treasures of art, both with persons of the highest rank (such as Cardinal Mazarin) and members of the middle class (like Crozat). To the Revolution, however, the collections of the Louvre are chiefly indebted for their great extent and magnificence. The principle of centralisation was then for the first time applied to art collections, and various treasures distributed throughout the royal palaces were united here. At length, when the French armies returned to Paris from Italy, the Netherlands, and Germany, laden with treasures of art, the Louvre Collection became *par excellence* the museum of Europe. On the conclusion of peace many of these treasures had to be restored to their former owners, but the collections can still boast of being the most extensive and valuable on the continent.


PLAN HISTORIQUE
DU LOUVRE ET DES TUILERIES.
Parties détruites en 1871
Emplacement de l'ancien château du Louvre
Jardin des Tuileries
Rue des Tuileries
Pav. de Flore
Henri IV
Catherine de Médicis 1564
Jean Bullant
Philibert Delorme
Louis XIV
Levau
Pav. de Marsan
EMPLACEMENT DU PALAIS DES TUILERIES
et ancienne
COUR DES TUILERIES
transformés en jardin
Napoléon Ier
Percier & Fontaine 1806
PLACE DU CARROUSEL
Napoléon III 1863-68 Lefuel
Henri IV 1595 R. & J. Ducerceau
République 1874-78
Napoléon I 1806
Percier & Fontaine
Pav. de la Trémoille
Pav. de Lesdiguières
Pav. de Rohan
Louis XVIII 1816
Cath. de Médicis 1578 Th. & L. Métezeau
Napoléon III
Visconti & Lefuel
1852 - 1857
Napoléon III 1852-1857
Pavillon Mollien
Pavillon Denon
Pavillon Daru
Pavillon Turgot
Pavillon Richelieu
Pavillon Colbert
Pavillon de la Bibliothèque
Monument de Gambetta
Square
Square
Pavillon Sully
Cath. d. Médic. 1566 Lescot
Louis XIII 1624 Lemercier
François I 1546
Pierre Lescot
Pavillon de l'Horloge
Château du Louvre
COUR DU LOUVRE
Louis XIV 1670 Perrault
Pavillon des Arts
Pavillon Marengo
Louis XIV
1665 Perrault
1660 Levau
Pavillon St Germain l'Auxerrois
Place du Louvre
Rue du Louvre
Quai des Tuileries
Quai du Louvre
Port St Nicolas
Pont Royal
Pont du Carrousel
Pont des Arts
SEINE
Rue de Rivoli
Rue Saint-Honoré
Pl. de Palais Royal
Place du Palais Royal
Gr. Hôt. du Louvre
Magasins du Louvre
R. de l'Echelle
Rue de Rohan
Passage Delorme
R. des Pyramides
R. des Bons Enfants
R. de Marengo
L'Oratoire
R. de l'Oratoire
J. J. Rousseau
Wagner & Debes, Leipzig

MUSÉES DU LOUVRE.

0 10 20 30 40 50 Mètres

REZ-DE-CHAUSSÉE

A. *Entrée des salles des antiquités égyptiennes.*

B. *Entrée des salles des antiquités asiatiques.*

C. *Entrée du musée des marbres antiques, grecs et romains.*

D. *Entrée du musée des sculptures du Moyen-Age et de la Renaiss.*

E. *Entrée du musée des sculptures modernes.*

F. *Entrée de la Chalcographie ou musée de gravure.*

G. *Entrée des musées du 1er étage et des marbres antiques.*

H. *Escalier des musées d'antiquités égyptiennes et grecques, etc.*

I. *Escalier du musée du Moyen-Age et de la Renaissance, etc.*

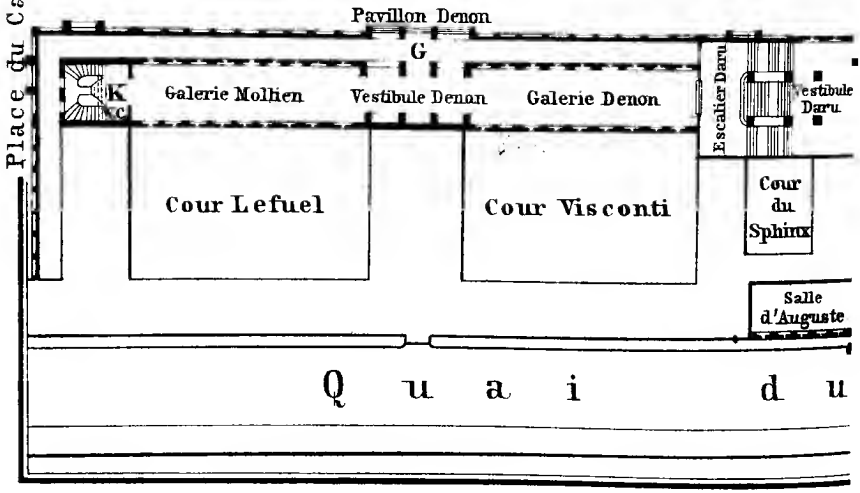
J. *Escalier Henri II (collection la Caze, musée de peinture, etc.).*

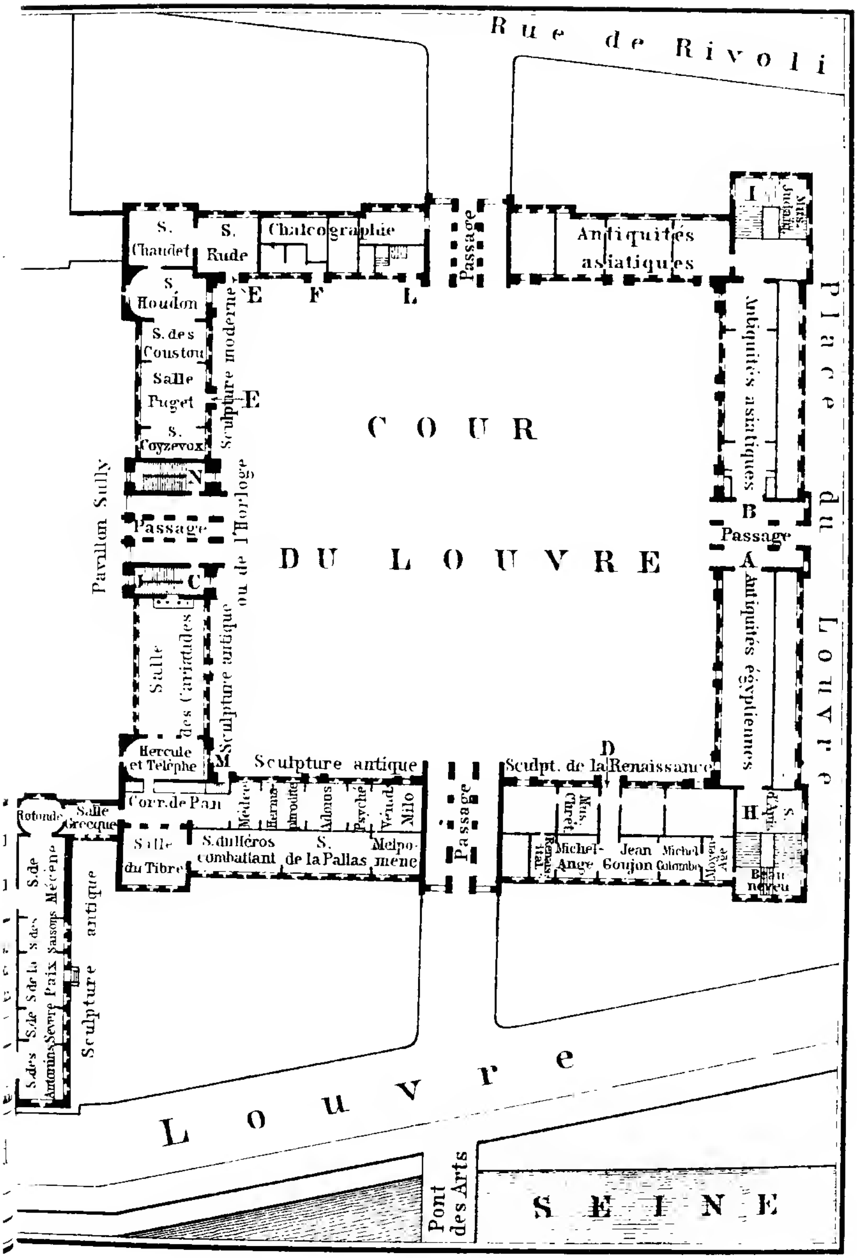
K. *Escalier des galeries françaises et sortie de la Grande Galerie.*

L. *Direction des musées nationaux.*

M. *Bureaux de l'administration.*

N. *Escalier Henri IV, sortie quand il y a foule.*





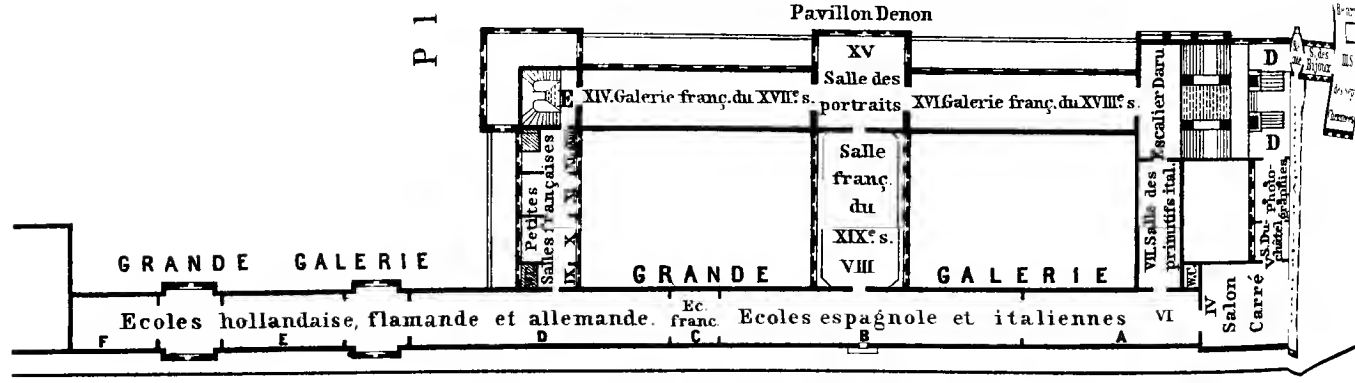
Rue de Rivoli
Place du Louvre
COUR DU LOUVRE
Passage
Antiquités asiatiques
Antiquités égyptiennes
S. Chaudet
S. Rude
Chalcographie
S. Houdon
S. des Coustou
Salle Puget
S. Coyzevox
Sculpture moderne
Pavillon Sully
Passage
ou de l'Horloge
Salle des Cariatides
Sculpture antique
Hercule et Telèphe
Sculpture antique
Sculpt. de la Renaissance
Corr. de Pan
Rotonde
Salle Grecque
Salle du Tibre
S. du Héros combattant
S. de la Pallas
Melpomene
Milo
Vénus
Psyché
Adonis
Hermaphrodite
Médée
Michel-Ange
Jean Goujon
Michel Colombe
Moyen Age
Beauneveu
Renais. ital.
Mus. Chrét.
Mus. Judaïq.
S. de Mécène
S. des Saisons
S. de la Paix
S. de Sevère
S. des Antonins
Sculpture antique
Louvre
Pont des Arts
SEINE
A
B
C
D
E
F
H
I
L
M
N

MUSÉES DU LOUVRE.

0 10 20 30 40 50 Mètres

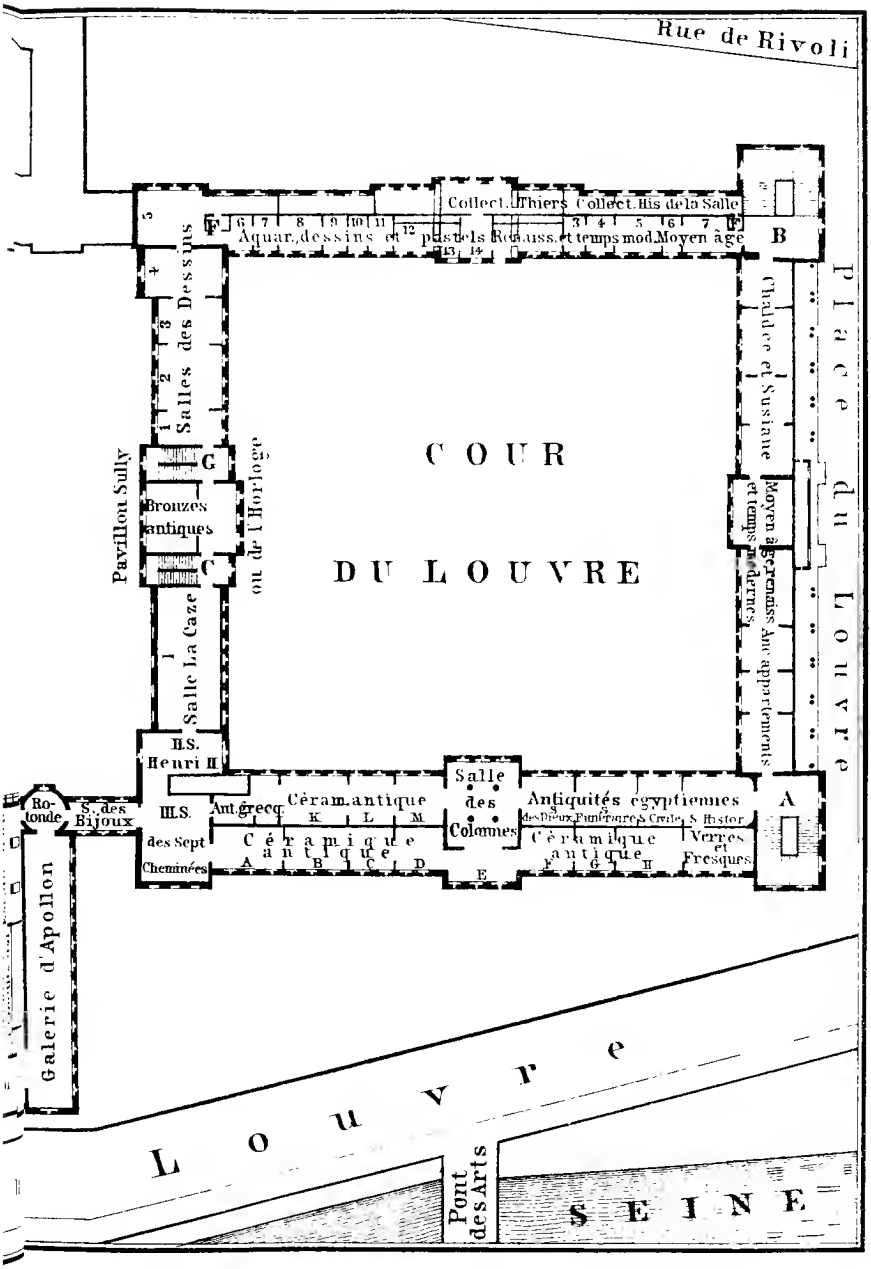
PREMIER ÉTAGE.

A. *Escalier du musée égyptien.*
B. *Escalier du musée assyrien.*
C. *Escalier Henri II.*
D. *Entrées principales.*
E. *Escalier des galeries françaises.*
F *Petits escaliers du 2e étage.*
G. *Grand escalier du 2e étage et sortie quand il y a foule.*



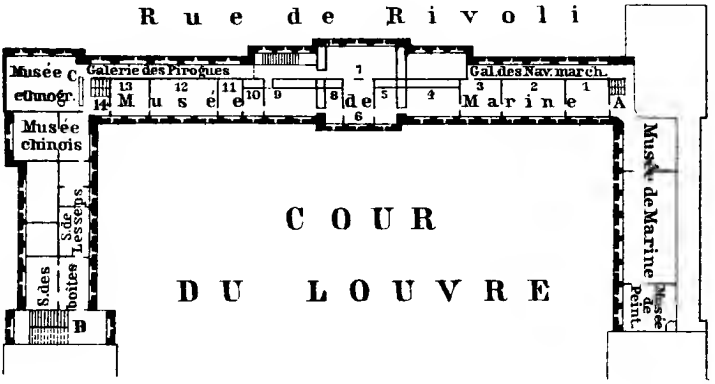
Place du Carrousel

Quai du



Rue de Rivoli
Collect. Thiers
Collect. His de la Salle
Aquar., dessins et pastels
Renaiss. et temps mod.
Moyen âge
Salles des Dessins
Pavillon Sully
Bronzes antiques
ou de l'Horloge
Salle La Caze
COUR
DU LOUVRE
Chaldée et Susiane
Moyen âge
Renaiss.
Anc. appartements
et temps modernes
Place du Louvre
Salle des Colonnes
Antiquités égyptiennes
Céram. antique
Céramique antique
Verres et Fresques
Ant. grecq.
Rotonde
S. des Bijoux
III.S. des Sept Cheminées
Galerie d'Apollon
Louvre
Pont des Arts
SEINE

MUSÉES DU LOUVRE.



SECOND ÉTAGE.

A. C. *Petits escaliers.*

B. *Grand escalier.*

The rooms of the Louvre, most of which are connected with each other, are so numerous that it takes 2 hrs. to walk through them all without stopping, and it is indispensable for the visitor to be provided with a plan for his guidance.

Before entering, the visitor should particularly note that the —

Ground Floor contains the *Sculptures*, ancient and modern, and the *Engravings*.

The First Floor contains the *Pictures*, the *Smaller Antiquities*, the *Mediæval*, *Renaissance*, and *Modern Art Objects*, the *Drawings*, and various small collections.

The Second Floor contains the *Musée de Marine*, another room with Paintings, the *Musée Ethnographique*, the *Musée Chinois*, and the *Supplementary Saloons of Drawings*.

Visitors who have only a short time to devote to the Galleries should begin with the *Antique Sculptures* (see below) and the *Pictures* (p. 108), which are the first to be opened in the morning (see p. 88). They are also recommended to adhere closely to the following order of proceeding through the rooms, so as to avoid missing their way or losing time by going twice over the same ground. The less important rooms are here described in small type or indicated as such. To find the description of any particular saloon, see the Index.

The authorities caution visitors, by means of numerous notices, not to employ the guides who assail the public at the entrances to the Galleries.

Entrances. Most of the Galleries have special entrances, which are marked on the plan. The *Principal Entrance*, leading to the Gallery of Antique Sculpture and to the First Floor, is in the *Pavillon Denon* (Pl. G, ground-floor), in the court of the New Louvre, on the side next the Seine. The descriptions below and at p. 107 begin here.

The *Catalogues* sold at the entrances of most of the collections not only enumerate the objects in each, but contain biographical notices of the artists and other information. In several of the departments the objects are furnished with the names of the artists, and sometimes with explanatory notices. Our enumeration includes only the objects of greatest interest.

A. GROUND FLOOR.

The ** **Collection of Ancient Sculpture** *(Musée des Marbres Antiques)*, though inferior to the great Italian collections, boasts of a number of works of the highest rank. We begin our enumeration at the end next the *Pavillon Denon* (comp. above).

In the Vestibule is a cloak-room (optional).

To the right is the Galerie Mollien, which contains ancient statues, more or less mutilated and of inferior value, and a large Byzantine mosaic, found near Tyre, in Phœnicia. At the end is a staircase ascending to the French department of the Picture Gallery (Pl. K; see p. 127). — We turn to the left and enter the —

Galerie Denon, where copies of bronzes from the antique, executed in the 16-18th cent. at Fontainebleau and Rome, and mutilated antiquities are exhibited.

Bronzes. To the right, Apollo Belvedere; to the left, Diana 'à la biche'; right and left, Centaurs, from the Capitol; right, Boy extracting a thorn from his foot (from the Capitol); left, Mercury (from Florence), Cnidian Venus (from the Vatican), Ariadne (from the Vatican), Antinous (from the Capitol); right, Commodus as Hercules (from the Vatican), Laocoon (from the Vatican), Amazon (from the Vatican), the Arrotino or knife-grinder (from Florence); left, Faun (from Madrid), Young Athlete; to the right, Medicean Venus; at the end, Diana and Apollo.

Two antique *Sarcophagi* are also placed here, one with scenes from the life of Achilles, the other, surmounted by two recumbent sepulchral figures, with a battle of the Amazons.

We next reach the Grand Escalier, or Escalier Daru, which ascends to the Picture Gallery (p. 107). This staircase is still uncompleted, but the ceiling has been since 1889 decorated with mosaics after *Lenepveu*. Those in the centre refer to the Renaissance, which is represented by four large figures of Italy, France, Flanders, and Germany, and by medallions of Raphael, Poussin, Rubens, and Dürer. — At the top stands the Nike of Samothrace (p. 106).

A new room, to be opened to the right of the staircase, will contain *Antiquities from Northern Africa*, including sculptures, inscriptions, mosaics, etc.

To reach the sculpture-gallery we ascend eight steps to the first landing, then turn to the left, and descend the staircase. On the walls, at the windows, and under the staircase are ancient inscriptions, bas-reliefs, statues of secondary importance, a large Roman mosaic with rustic scenes and occupations, two fine sarcophagi (known as the 'Bordeaux sarcophagi'), representing the legends of Endymion and Selene and of Dionysos and Ariadne, the statue of the tutor of the children of Niobe, from Soissons, the Faun from Arles, sarcophagus-reliefs, etc.

Rotonde, with decorations in stucco by *Michel Anguier* (1653) and paintings by *Mauzaisse*, representing the Creation of Man. In the centre, *2111.† So-called *Borghese Mars* (formerly called Achilles), a celebrated statue in which the 'dread god of war' is represented as sunk in dreams of love. To the right, 2162, 2174. Lycian Apollo. To the left, 2130. Apollo; 2134. Athlete, restored as Pollux; 2067. Mercury and Apollo, in the archaic style. — Turning to the right, we now enter a suite of apartments in the wing erected by Catherine de Médicis (p. 86). The archway leading to the first room is embellished with a relief by *Chaudet*, representing Painting, Sculpture, and Architecture.

Salle de Mécène, with ceiling-paintings by *Meynier* (the World receiving from Hadrian and Justinian laws dictated by Nature, Justice, and Wisdom); the arches by *Biennoury* ('Sculpture'). By the entrance: *2168. *Silenus with the Infant Bacchus*, known as the 'Faune à l'Enfant', of the school of Praxiteles.

† The numbers here given (blue on the labels) are those of the new catalogue, which is on the point of being published. The figures given in parentheses are those of the old catalogue (black on the labels).

This is one of the most attractive of those representations from the satyr world which were so much in vogue during the later period of Greek art. The guardian seems to be pacifying the child by his looks and kindly gestures, while the child smiles to him and raises his left hand caressingly. An air of perfect repose and content pervades the whole group, and the effect is enhanced by the admirable ease and finish of the execution.

To the right, Roman sarcophagus reliefs, including 2180. Contest between Apollo and Marsyas, mutilated. In the centre, 2199. Antique fountain. By the first window, 2208. Colossal head of the Emp. Caracalla, found in Macedonia. By the second window, 2214. Colossal *Bust of Maecenas.*

The next four rooms chiefly contain sculptures of the Roman imperial epoch and are therefore comparatively unimportant. The ceiling-paintings, however, are noteworthy.

Salle des Saisons, with ceiling by *Romanelli* (1617-1662; Diana with Apollo, Actæon, or Endymion; Apollo and Marsyas or the Muses; the Seasons). In the centre: 2219 (131). Roman married couple in the characters of Mars and Venus. To the right, 2229. Bust of Constantine the Great; 2231-2234. The god *Mithras* slaying a bull; Mithras, god of day among the Persians, was identified among the Romans with the god of the sun. Sarcophagus-reliefs.

Salle de la Paix, with ceiling by *Romanelli* (Peace as the fruit of War; Peace and Agriculture). Door of 1658.

Salle de Sévère, with ceiling by *Romanelli* (Poetry and History celebrating the warlike fame of Rome; Rape of the Sabines; Continence of Scipio; Cincinnatus; Mucius Scaevola). Extensive collection of busts of Roman emperors and empresses from Marcus Aurelius to Caracalla, named with the help of coins and medals. In the middle, 2281. Statue of *Mammaea*, mother of Alex. Severus. To the right, 2289. Antinous, a fine bust; 2305. Pertinax, statue.

The Salle des Antonins is mainly occupied with busts and statues of Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, Commodus, Ælius Verus, and Lucius Verus, some of them in several different styles. In the middle: 2334. Colossal statue of Marcus Aurelius (head modern). Behind, and in the corner to the right, 2335, 2351, 2355. Trajan. On the other side, 2371. Colossal head of Lucilla, wife of Lucius Verus. — The ceiling-paintings of the first division, by *Romanelli*, represent Religion and the Cardinal Virtues, Geniuses, Judith, Moderation, Prudence, etc.; those of the second division are the French Hercules, by *Hennequin*; Victory and the Arts, by *Lethière*; Esther and Ahasuerus, by *Romanelli*; Study and Fame, by *Peyron*, etc. To the right is the —

Salle d'Auguste, with ceiling-painting by *Matout* (Assembly of the gods). Busts and statues of the early Roman emperors are exhibited here. In the centre *2396. *Bust of Julius Caesar*; *2397. Colossal *Bust of Antinous*, from the Villa Mondragone. The expression is grave and pensive, and the elaborately-arranged hair is adorned with Bacchanalian attributes; the eyes were originally of gems

or enamel. — *2398 (184). *Roman Orator*, formerly called Germanicus (perhaps Julius Cæsar), conceived in the type of a Hermes and of fine and vigorous, though somewhat realistic, execution. It is inscribed with the name of the sculptor *Cleomenes* of Athens, and belongs to the best period of the revival of Greek art under the early Roman emperors. — 2422. *Bust of Agrippa;* 2399. Colossal bust of Roma, with a she-wolf suckling one of the founders of Rome on each side of the helmet. In the centre of the end-wall: *2402. *Statue of Augustus*, with finely-executed draperies. To the right, *2435. *Tiberius;* to the left, 2467. *Augustus;* in front, 2400, 2401. *Two Young Romans with the Bulla.* Along the sides of the hall: Busts of the Julian emperors and their families, that of Nero especially interesting; some of the female heads are executed with great delicacy.

We now return to the Rotonde (p. 90), whence we enter the other rooms to the right.

The *Salle Grecque, or *Salle de Phidias*, contains works of the culminating period of Greek plastic art, and that immediately before and after it (5th cent. B.C.). Everything here is worthy of careful inspection, though sadly mutilated.

In the centre, three mutilated statues, in the archaic style: 1976. *Juno*, from Samos, probably of the 6th cent.; 1977, 1978. Two figures of *Apollo*, from Actium.

To the right, below, by the wall next to the Rotonde: 1993. Three *Reliefs from the Island of Thasos*, found in 1867.

These three reliefs originally formed one whole, which, as we learn from the ancient inscriptions, belonged to a sanctuary sacred to Apollo, the Charities (Graces), and the Nymphs. The inscription in larger letters at the top is of later origin, and refers to the use of the reliefs in adorning a tomb in the Roman period. From each side of the central niche step four goddesses, holding garlands and blossoms in their hands; those on the left are accompanied by Apollo, those on the right by Hermes. In form and movement the stiffness and angnlarity of the archaic school are still visible, but the vitality and variety of the motives, as well as the fine arrangement and execution of the drapery, betoken the period of transition to a more perfect style. The work thus probably dates from the end of the 6th or the beginning of the 5th cent. B.C.

Above: *2107. *Fragment of the Frieze of the Parthenon*, the celebrated temple of Athena on the Acropolis at Athens, executed by Phidias or by his best pupils, *Alkamenes* and *Agorakrites.*

The frieze, which ran round the walls of the temple within the colonnade, represents the festive procession which ascended to the Acropolis after the Panathenæan games for the purpose of presenting the goddess with the peplus, or robe woven and embroidered by Athenian virgins. The rest of the reliefs are in London and Athens. The fragment preserved here represents young Athenian girls with vessels, and two priests, advancing in solemn procession.

Still higher: *2106. *Metope* from the Parthenon, representing a Centaur carrying off a woman, perhaps by *Alkamenes.*

Adjacent, to the right, 2096. Hercules subduing the Cretan Bull, and to the left, 2097. Athena or a nymph sitting on a rock, two metopes from the Temple of Zeus at Olympia, excavated by the

French in 1829, and in tolerable preservation. Compared with Attic sculptures, these works, dating from about 460 B.C., are somewhat deficient in grace, but they are full of freshness and vigour.

Below, to the left: *2105. Attic relief of **Hermes, Orpheus, and Eurydice*, an admirable example of the simple and yet majestic style of the best period of Greek art.

'Orpheus was permitted to bring back his wife Eurydice from the infernal regions to the light of day on condition that he should not look at her on the way; but he failed to fulfil the condition. Hermes, the leader of the dead, gently, but firmly grasps the hand of Eurydice to conduct her back to the empire of shades. In this simple and beautiful composition are traceable a whole series of different phases of hope and pain. The advance of the procession, the turning round of Orpheus, the confidential communing of the pair, the halt, and the impending return of Eurydice are all distinctly pourtrayed'. *Kékulé.* — There are replicas of the work at Rome and Naples. The inscription 'Zetus, Antiope, Amphion' over the figures is doubtless comparatively modern.

In the first window-recess, on the side next the Seine: Glass-case containing fragments from the temple at Olympia. To the left, 2076. Apollo. — Between the windows: 2035 (488). *Alexander the Great* (?), formerly called Inopus. — By the second window: in front, 2008. Head of a Lapith from a metope in the Parthenon, found in the sea at the Piræus; behind, 2041. Tablets with Athenian decrees; on the walls, votive bas-reliefs. — By the third window: Funeral bas-reliefs.

By the wall at the end of the room, Funeral monuments, including several fine large bas-reliefs. In front, part of a sepulchral couch, found in Macedonia.

On the side next the court, to the left of the window: 2003. Bust of a veiled woman; 1332. Minerva from Athens. By the window: Inscriptions, including 2079 (124). Marble stele, brought from Athens by Choiseul-Gouffier, with inscriptions, recording the sums spent by the treasurers of the Parthenon in the 3rd and 4th years of the 92nd Olympiad (B.C. 410 and 409). Above it, a relief of Athene, the sacred olive-tree, and the Archon Glaucippus. — Then: 2018. Bust of a Greek athlete, called Theseus (?); 1391. Daughter of Niobe; 1393. Lion; architectural fragments from Macedonia and Epirus.

Paintings on the ceiling and walls: Diana and Jupiter, by *Prud'hon;* Hercules receiving from Diana the stag with the golden horns, by *Garnier;* Diana restoring to Aricia Hippolytus resuscitated by Æsculapius, by *Mérimée.* Sculptures: Bas-reliefs by *Cartellier, Espercieu*, and *Foucou;* mouldings of *Jean Goujon's* sculptures on the Escalier Henri II. (p. 98).

We proceed in a straight direction, leaving the Salle des Cariatides (p. 97) on the left, and the Salle du Tibre (p. 96) on the right.

Corridor de Pan. To the right, near the end: 1596. Sitting figure of *Pan.*

Salle du Sarcophage de Médée. To the right: *1612 (282). Sarcophagus adorned with a representation of the myth of Medea. 1613. Hunting satyr (bas-relief); 1615. The Graces (heads modern); 1617 (251). Silenus; 1631 (407). Hygieia (? head from another

statue). At the entrance to the following room, two figures of Venus.

Salle de l'Hermaphrodite de Velletri. To the right: 1650, 1651, 1644. Athena. In the window-recess: 1642. Hermaphrodite, from Velletri (see p. 97). To the left, 1637 (260). Young satyr and boy. — At the entrance to the next room, two figures of Venus rising from the sea.

Salle du Sarcophage d'Adonis. To the right: 1657. Youthful Bacchus. 1664 (438). Roman sarcophagus with Tritons and Nereids. Upon it, 1705. Statue of *Euripides*, with a list of his works. On the wall above: *1666 (172). Front of a sarcophagus, with reliefs in three scenes, representing Adonis starting for the hunt, being wounded by the boar, and dying in presence of the mourning Aphrodite.

In the entry to the next room stand four figures of Aphrodite.

Salle de la Psyché. To the right: 1698 (271). *Psyche.* Several bas-reliefs from sarcophagi. 1706, 1719. Dancing Satyrs. 1718, 1713. Two fine marble chairs. 1715. Athlete anointing himself with oil. — At the entry to the next room: 1727, 1728. Venus of Falerone, and a cast of the Venus at Madrid, for comparison with the following.

Salle de la Vénus de Milo, dedicated to the ***Venus of Milo* (No. 1724), the most celebrated of the treasures of the Louvre. 'This is the only statue of Aphrodite handed down to us which represents her not merely as a beautiful woman, but as a goddess. The form is powerful and majestic, and yet instinct with an indescribable charm of youth and beauty, while the pure and noble expression of the head denotes the goddess's independence of all human requirements and the calm self-sufficiency of her divine character. The fact that this beautiful work, notwithstanding its great excellence, is not one of those which have been specially extolled by ancient authors, affords us an approximate idea of the beauty of those lost masterpieces which formed the great marvel of antiquity' *(Lübke)*.

The statue was found in 1820 by a peasant in the island of *Melos*, now *Milo*, at the entrance to the Greek Archipelago, and sold for 6000 fr. to the French government. It is the work of a school which forms a transition from the school of *Phidias* to that of *Praxiteles*, and is very similar to the Florentine group of the Children of Niobe, which was probably executed by *Scopas*, a contemporary of Philip of Macedon, so that this Venus is not unreasonably ascribed to a pupil of that master. On the ancient monuments Aphrodite and Nike, in attitudes similar to that of this work, are each represented singly, holding a shield; and the same attitnde is observed in groups of Aphrodite with Ares. The weight of evidence in the present case is in favour of the view that the goddess stood alone, holding a shield as a symbol of victory in her hand. Among various fragments found along with the statue were part of a left arm and a left hand, the closed fingers of which hold an apple (now preserved in a glass-case by the first window to the left); and this has naturally led some of the French savants to suppose that this Aphrodite held an apple in her uplifted left hand and her drapery with the right. The hand is, however, of inferior workmanship to the torso, so that it is

probably either altogether unconnected with it, or belonged to an ancient attempt to restore the work.

Salle de la Melpomène, so named from No. 1741 (386). *Melpomene*, one of the largest ancient statues in existence (13 ft. in height), occupying the wall at the back, hewn out of a single block of Pentelic marble, and admirably draped. — The large mosaic on the pavement, by *François Belloni*, represents the genius of Napoleon I. (in the character of Minerva) gaining victories that she may inaugurate peace and plenty. — To the right, by the window at the back: *1750 (164). Head of Aphrodite, of the Cnidian Venus type, probably of the school of Praxiteles. To the right and left of Melpomene: 1749 (380), 1743 (379). Statues restored as Euterpe.

Salle de la Pallas de Velletri. In the centre, 1761. Large marble cratera with masks of satyrs. 1762. Genius of Eternal Sleep; 1763. Bust of Alexander the Great; 1764. Venus leaving the bath, an antique reproduction of the Venus of the Capitol; ancient bath of porphyry. — *1766. *Venus of Arles*, a Greek work found in 1651 at Arles in Provence. — *1767. Head of Homer (upper part of a herma), of the well-known type; the sunken features, sightless eye-balls, and slightly-opened mouth are all characteristic of the ancient conception of the inspired singer in his old age. — *1768. *Apollo Sauroctonus*, 'the lizard-slayer', a copy of a work by Praxiteles; the right hand originally held a dart, with which he was about to transfix the reptile. — *1769. Vase with a curious representation of a festive dance round a sacrificial altar. The altar is approached by Diana, Apollo, Hermes, and other gods, while Satyrs and Mænads are dancing around. *Sosibios* of Athens, the name of the master, is inscribed in relief on the pedestal of the altar (now scarcely legible).

To the right, in retracing our steps: 1828. Rustic usurer; 1815. Bacchic candelabrum; 1806. Bacchus and Silenus; 1802. Juno (?) restored as Providentia. — On the other side: 1771. Statue restored as Urania; 1780. *Sarcophagus* with reliefs of Actæon torn to pieces by his dogs. — *1784. *Pallas of Velletri*, whence the saloon derives its name, found in 1797 at Velletri near Rome. In the right hand was a spear, in the left perhaps a small Nike (Victoria). The statue is a Roman copy of a work of the best Greek period. — 1791. Polyhymnia, the upper part of the body modern, in front, *1793. *Sarcophagus of the Muses*, on which are represented the Nine Muses in the following order, from left to right: Clio, Thalia, Terpsichore, Euterpe, Polyhymnia, Calliope, Erato, Urania, and Melpomene. On the right side are Plato and Calliope; on the left, Socrates and a woman; on the top, a festival. — At the entrance to the next room, 1715. *Atalanta.*

Salle du Héros Combattant. In the centre: 1833. *Venus Genetrix*, as the traditional ancestress of the Julian family. —*1835. *Fighting Hero* or *Borghese Gladiator*, found at Antium near Rome, in one of the imperial palaces. The inscription records that it was

executed by '*Agasias*, son of Dositheos of Ephesus', who seems to have flourished in the last years of the Republic or the first of the Empire.

'The statue is rather to be regarded as that of a hero fighting. The right arm is modern, while the left arm and the strap of the shield are preserved. Opposite the hero we must suppose an Amazon on horseback or standing on a rock above, against whom the hero is defending himself with his shield by a movement of his left arm, while with his right he is directing the stroke of his sword with eager look. The mouth is open, as if the hero, like Homer's warriors, were shouting to his adversary. The expression of the face is indicative of a supreme and yet controlled effort of strength. The distinctness with which the simultaneous acts of defence and attack are expressed in this master-work has led to the belief that the figure did not originally stand alone, but was placed opposite some antagonist, without whom the hero's attitude would be comparatively meaningless.' *Welcker.*

1837. Young satyr, known as 'Le Faune à la tâche'; *1838. So-called *Diana of Gabii*, a charming work, probably of the time of Alexander the Great, and simply a genre-figure of a girl. To the right, in retracing our steps: 1883. Mercury (the 'Richelieu Mercury'); *1885 (299). Centaur subdued by the Genius of Bacchus, from the Borghese collection, resembling the Capitoline Centaur, which, however, is without the Genius. — 1869 (99). Diana; 1864. Wounded Amazon. On the other side: 1839. Minerva Pacifica; 1846. Cupid and Psyche; *1854. Marsyas, bound to the trunk of a tree, awaiting the execution of the sentence of Apollo that he should be flayed alive; in front, 1849. Sarcophagus of Meleager, on which lies (No. 1850) a celebrated Græco-Egyptian map of the stars, named after Fr. Bianchini (d. 1729), an astronomer of Verona; 1857. Cupid; 1860. Cupid as Hercules; 1862. Mercury.

Salle du Tibre. In the centre: 1894. Unknown Greek poet. — *1895. *The Huntress Diana*, or *Diana of Versailles*, probably executed at Rome by a Greek sculptor during the last century of the Republic. It is similar to the Belvedere Apollo, but inferior in execution.

The goddess, walking fast, seizes an arrow. She is looking round as if in search of fresh game. The expression of face is grave, the forehead high and severe, the eyes eager. The fawn running beside her heightens the impression of the rapid strides of the goddess.

*1892. *Colossal River-god of the Tiber*, recumbent, with Romulus and Remus and the she-wolf by his side, probably a work of the early Roman empire, an admirable companion to the celebrated group of the Nile in the Vatican (cast in the Tuileries Garden, p. 148). On the left and right: 1900, 1901. Flute-playing Fauns, after Praxiteles. — Behind, 1903-1906. Four colossal *Fauns* bearing a frieze, a happy combination of the dignified and the humorous, from the Theatre of Dionysus at Athens (3rd cent. B. C.). Another of these figures is preserved at Athens, and a sixth at Stockholm.

By the second window: 1. *Base of the Borghese Candelabrum*, also known as the Altar of the Twelve Gods.

Each of the three sides is divided into two equal parts, the upper part containing four figures, the lower, three. First side: Jupiter, Juno, Nep-

tune, Ceres; the Three Graces. Second side (left): Mars, Venus, Mercury, Vesta; the Three Fates. Third side: Apollo, Diana, Vulcan, Minerva; three Hours or Seasons.

To the left, by the first window: 1954. So-called *Astrological Altar of Gabii*, with the heads of the twelve Olympian gods and the signs of the Zodiac.

In front of the windows: 1923. Bacchus of Versailles; 1934. Æsculapius.

Salle des Cariatides. The vestibule contains, by the farther wall, a chimney-piece executed by *Percier* and *Fontaine* in 1806. In front of the chimney-piece: *1375. *Hercules*, with his son *Telephus* and the hind by which the latter was suckled. — To the left, by the window: *1562. The *Borghese Hermaphrodite*, of the latest Greek period, and too sensuous in style. The mattress is an unhappy idea of Bernini (17th cent.).

The saloon itself was originally an ante-chamber of the apartments of Catherine de Médicis, and was therefore named the 'Salle des Gardes'. Here Henri IV. celebrated his marriage with Margaret of Valois, and here his body was placed after his assassination. It was in this saloon that the Ligue held its meetings in 1593, and that the Duc de Guise caused four of its most zealous members to be hanged the following year. In 1659 the room was used as a theatre by Molière, who acted here in his own inimitable plays.

In the middle, between two pillars: *1378. *Jupiter of Versailles*, a colossal herma; 'no extant ancient statue of the ruler of Olympus produces a more impressive effect than this' (Frœhner). To the right, 1380. Statue of a Greek philosopher *(Poseidonius?)*. To the left, *1379. *Demosthenes* (head from another statue); the compressed lower lip suggests the effort made by the great orator to overcome his stammering; his features express the utmost intelligence and great self-reliance. In the centre: no number, Polyhymnia, much mutilated; ancient alabaster vase, so placed that the faintest whisper uttered at its edge is distinctly audible to an ear at the edge of the similar vase at the other end; *1383 (183). Young Greek in the act of fastening his sandals, formerly called Jason or Cincinnatus; 1385. Sleeping Bacchus; *1386 (235). *Borghese Vase*, in Parian marble, with admirable Bacchanalian representations, found in the 16th cent. near the gardens of Sallust at Rome. Then, *1387 (217). Young Dionysus (the 'Richelieu Bacchus'); 1389. Discobulus; *1996. 'Minerva au collier', in the archaic style.

The saloon derives its name from the four *Caryatides bearing the gallery at the egress, executed by *Jean Goujon*. Above it is a cast of Cellini's Nymph of Fontainebleau (p. 103).

Round the walls, from right to left: 1416 (221). Intoxicated Bacchus; 1457, 1486 (383, 385). Statues restored as Thalia; 1460. Large *Candelabrum* reconstructed in the 18th cent. from ancient fragments; 1524. *Youthful Hercules.* — 1354 (147). *Venus in the Bath*, stooping so as to allow a nymph to pour water over her back (freely restored); 1347. *Alexander the Great*, head and torso of different statues; 1342. Boy with a goose; 1334, 1326 (33, 34). Ju-

piter; 1320. Nymph of Diana *(Vénus à la coquille);* 1315 (32). Jupiter; 1305 (148). Venus in a stooping posture (head modern).

Antique Bronzes, see p. 138; *Terracottas*, *Vases* etc., p. 142.

The *Escalier Henri II.*, in the Pavillon de l'Horloge, adjoining the Salle des Cariatides, ascends to the principal collections on the first floor (see plans, pp. 88, 89; Collection La Caze, p. 136). It is, however, better to ascend by the grand staircase, reached by returning through the Salle des Cariatides, and turning to the right. The staircase is decorated with sculptures by *Jean Goujon.*

Visitors who have time to spare should pass out, by the side of the Escalier Henri II., into the Court of the Old Louvre, in order to inspect the following collections, which are open daily from 11.

The ***Egyptian Museum** *(Musée Egyptien)*, the most important collection of the kind in Europe, affords, so far as is possible without the appropriate architectural surroundings, an almost complete survey of the religion, the customs, and the art-life of the most ancient of civilised nations. The exhibits are provided with explanatory labels. The entrance is in the passage under the colonnade (p. 87), on the right side when approached from the court (A on the Ground-plan).

We first enter the Salle Henri IV., which contains the largest objects in the collection. Among these are the *Sphinxes*, fantastic figures with lions' bodies and human heads (gods or kings), symbols of strength united to intelligence, which were erected in pairs to serve as guardians of the entrances of temples; *Steles*, or votive stones erected to the memory of deceased persons, bearing inscriptions and representations of the infernal deities (Osiris), to whom, as well as to the deceased themselves, offerings were presented by the bereaved relatives; *Statues*, likewise chiefly from tombs; *Bas-reliefs;* and *Sarcophagi.*

Egyptian chronology being scarcely an exact science, the monuments on this collection are dated merely by *dynasties*, some of which were only 70 years in duration while others lasted for 450 years. Thirty-one such dynasties are reckoned, the earliest, according to Mariette, extending back to the year 5004 B.C., the latest coming down to 340 B.C. Exact dates first begin to be possible about 685 B.C., under the 26th dynasty. The 20th dynasty flonrished in the 12th cent. B.C., the 15th dynasty in the 22nd cent., and the 10th dynasty in the 32nd cent. B. C.

The large *Sphinx* in pink granite at the entrance is in better preservation but is not so interesting as its pendant at the other end of the room. To the right, Nos. 3, 60 (blue fignres). Foot and head of a colossal statue of Amenhotep (or Amenophis) III., the Memnon of the Greeks. *102. *Sarcophagus of Taho*, a 'master-piece of the later Egyptian sculpture'; the decorations on this, as on other sarcophagi, refer to the symbolical parallel between the course of the sun after its setting, 'in the mysterious paths of the West', and the wanderings of the soul after death. — To the left, 117. *Sarcophagus of a Priest*, of the reign of Psammetichns I. (26th Dyn.). On the wall, nearer the door, *93. Painted bas-relief of Seti I. (Sesostris; 19th Dyn.) and the goddess Hathor; 'the lean and elongated form of Seti may be taken as a genuine type of the proportions aimed at by the artists of that time'. Farther on, to the left, 153. *Statue of Ramses II.*, probably

the Pharaoh of the Exodus; this is supposed to have been originally a statue of a king of the old empire (12th or 13th Dyn.), usurped by Ramses; 203. *Colossal Statue of Seti II.*, in red sandstone, with the 'Pshent' or royal hat on his head and holding a flag-staff on which the royal name and titles are engraved. Behind, 205. Portion of the base of the obelisk at Luxor (p. 82), with four cynocephali (dog-faced baboons), representing the spirits of the E. adoring the rising sun. Then, 207. *Sekhet*, goddess with a lion's head; 242. *Statue of Sebekhotep III.* (13th Dyn.); 276. Colossal *Sarcophagus of Ramses III.* (20th Dyn.), in pink granite (the lid is at Cambridge). — To the right, 257. *Sarcophagus* of an official named Horus; in the interior are the 42 infernal judges who assisted Osiris in judging the dead. — Behind, by the windows, under glass, 261, 291. *Steles* of the 12th Dyn., with beautiful reliefs. — To the left, by the wall, 307. Stele of pink granite, in the form of an Egyptian temple-gate under the 18th Dyn.; farther on, 344. *Naos of Amasis*, monolithic votive chapel in pink granite (5th cent. B.C.).

To the left, at the end of this hall, is the SALLE D'APIS, of less interest to the ordinary visitor. It derives its name from the figure of a bull, dating from the 30th Dyn. (4th cent. B.C.).

The *Apis* was the animal sacred to Ptah, the great god of Memphis. The bull to be thus honoured required to be black in colour, to have a white triangle on his forehead, a white mark on his back resembling an eagle, and an excrescence under his tongue in the shape of the sacred scarabæus beetle. After his death the sacred bull was interred with great pomp in the vaults known to the Greeks as the 'Serapeum', a word derived from 'Osiris Apis', which the Egyptians applied to the dead Apis.

At the side are several *Canopi*, or sepulchral vases in the shape of human heads. Around the walls are *Steles*, erected by devout persons in the tombs of the bulls, which give the dates of the deaths of these revered animals, with the king's reigns when they occurred, affording a valuable clue to Egyptian chronology. The *Lion*, near the window, of a late period, should be noticed. — At the entrance to an adjacent apartment is the gateway of the Serapeum (under glass), with inscriptions of the period of the Ptolemies. In this room is a statuette of *Bes*, a grotesque Egyptian divinity, etc. A door leads hence to the rooms containing the Renaissance Sculptures (p. 101).

On the walls of the adjoining staircase are numerous *Papyri*, including some of the earliest Coptic and Greek MSS. Also, to the left, a fragment of the most valuable inscription discovered in the great temple at Karnak, recording the campaign of Thotmes II. (18th Dynasty, 16th cent. B.C.), the greatest of the Egyptian monarchs.

The adjoining staircase ascends to the first floor, on which are the *Remaining Egyptian Collections*, to the left (p. 141), etc.

The ***Asiatic Museum** *(Musée des Antiquités Asiatiques)* contains one-half of the yield of the excavations made on the site of the ancient *Assur* and *Nineveh* by M. Botta and Mr. Layard (the other half being in the British Museum), and also antiquities collected by scientific missions and private individuals in other parts of Asia. — The entrance is from the E. passage under Perrault's Colonnade, opposite the Egyptian Museum (B on the Plan, p. 89).

ROOM I. (Grande Galerie): *Assyrian Antiquities.* The kingdom of Assyria or Assur, the land of the Nimrod of the Bible, lay on the left bank of the Tigris, its capital being Assur, and afterwards Nineveh. The Assyrians conquered the Babylonian empire about B.C. 1250, and afterwards extended their supremacy as far as Asia Minor. The

excavations have brought to light remains of extensive palaces, the chambers of which were lined with alabaster slabs, bearing scenes from the lives of the Assyrian monarchs, similar to those on the Egyptian monuments, and still more lifelike. Hunting-scenes, battle-fields, and sieges alternate with others representing the king in his court or among his guards, and accompanied by figures of fantastic monsters. The inscriptions are in cuneiform character, or wedge-shaped and angular signs placed horizontally and obliquely. Most of the objects exhibited here belonged to the palace of King Sargon (B.C. 722-705) at Khorsabad, to that of Nimrod (10th cent.), or to that of Sardanapalus V. at Nineveh (7th cent.).

Most of the gigantic **Winged Bulls* come from the palace reared at the modern Khorsabad by Sennacherib or Sargon. These were placed, like the Egyptian sphinxes, at the entrances to great buildings, and their human heads wearing a tiara seem to leave no doubt that they were personifications of kings. Like the sphinxes, too, these animals symbolized the union of strength and intelligence; and wings are frequently found as the emblem of power on Assyrian monuments. — The *Colossal Figures* opposite the windows also adorned the entrance to the palace. The figures who, without apparent effort and without passion, are crushing lions against their breasts represent the Assyrian Hercules. In the spaces between these figures are bas-reliefs of royal cortèges, a king and a priest, a king sacrificing an antelope to a god, etc. The details on these and other reliefs have an important historical value; while certain portions, especially the horses, are of admirable workmanship. In the centre of the room: Nine headless statues, two heads, and other Chaldean antiquities; finely-designed *Door-frame*.

Visitors who are pressed for time may pass hence immediately to the following collection.

Rooms II & III.: *Phoenician Sarcophagi*, in black and white marble. — In the middle: Basalt *Sarcophagus of King Esmunzar* of Sidon, with the longest known Phœnician inscription.

The Phœnicians, whose chief settlements were on the Syrian coast, possessed important colonies on every part of the Mediterranean, and were the earliest traders between the East and West. To them we are indebted for our modern system of writing, as they were the first to reject the cumbrous Egyptian style and to adopt a simple sign for each simple sound. They also exercised no small influence on the earlier stages of Greek art.

Room IV., to the left, contains Phœnician antiquities and others from Syria and Cyprus. Among these are a *Vase*, 12 ft. in diameter, from Amathus in Cyprus, hewn out of a single block of stone, and seven statues from the same island. — The —

Salle de Milet, the 36th room of Greek antiquities, contains sculptures from Miletus and Heraclea in Asia Minor, and also fragments from the Temple of Apollo at Didyma. In the centre: Two colossal bases of columns from the same temple. At the back: Statues (headless) which adorned the theatre, in the Greek style. Mutilated statues from the Necropolis, in the Assyrian style. On the upper part of the walls, Bas-reliefs from the temple of Assos, in Mysia, specimens of primitive Ionian art. — The —

Salle *de* Magnésie *on the Maeander*, near Ephesus (37th room) contains fragments of the Temple of Artemis Leucophryene ('Diana

of the white eyebrows') at Magnesia, of a late period. The *Frieze, one of the most extensive relief-compositions of ancient times, about 88 yds. in length, represents wild contests between Greeks and Amazons. We also observe a *Vase from Pergamus*, with reliefs of young Greeks on horseback; and a statue of Diana from Phrygia, acquired in 1888.

Continuation of the *Asiatic Collections*, on the first floor, to which the adjoining staircase ascends, see p. 140.

The ROOM to the right, under the staircase (9th room of the Asiatic Antiquities), contains a small *Musée Judaïque*, consisting of Jewish antiquities from Palestine and the neighbouring countries, such as sarcophagi from the Tombs of the Kings, architectural fragments, reliefs, pottery, Moabite sculptures, and inscriptions. In the centre of this room is the famous basalt *Stele of King Mesa of Moab*, whose battles with the Jews in B.C. 896 are recorded by the inscription. This is the oldest known example of alphabetic writing.

Quitting this room we proceed to visit the remainder of the ground-floor.

***Collection of Mediæval and Renaissance Sculptures** *(Musée des Sculptures du Moyen-Age et de la Renaissance).* The chief entrance is in the S. wing of the inner Court of the Louvre, by the door on the left of the passage, as we face the Seine (Pl. D; p. 89); but it may also be reached viâ the small room under the staircase at the end of the large room of the Egyptian antiquities (pp. 98-99).

To the right of the vestibule is the SALLE DES ANTIQUITÉS CHRÉTIENNES, containing sarcophagi, reliefs, a mosaic, and inscriptions, chiefly of the 4th and 5th centuries, from S. France, Italy, Algeria, etc. — The adjoining room is at present (spring 1894) empty, as are also two others on the opposite side, to the left as we enter.

SALLE BEAUNEVEU or ROOM I., at the end to the left, communicating with the Egyptian Museum (p. 98), contains statues from tombs and statuettes of the French school of the 14-15th centuries. The chief work is the *Monument of Philippe Pot, grand-seneschal of Burgundy and favourite of Philip the Good, who was buried at the Abbey of Cîteaux. The recumbent statue reposes on a slab supported by eight mourning figures. In the middle, a tomb-statue in beaten copper (14th century). By the window towards the Seine, a Flemish *Calvary, in wood (16th cent.). At the window towards the Place is the bronze sepulchral tablet of a Catalan merchant (d. 1400).

SALLE DU MOYEN AGE (II). This room contains similar statues of the 14th century; Virgin, Christ, and bas-reliefs of that date. Statue of Childebert, king of France (13th cent.). Capitals, sculptured fragments, etc. of the 11-13th centuries. Gothic *Portal from a house in Valentia in Spain (15th cent.).

SALLE DE MICHEL COLOMBE (III), the works in which show the

French school of sculpture uninfluenced by Italian art. By *M. Colombe* or *Michault Columb* (1431-1514), from whom the room takes its name: opposite the entrance, *St. George and the Dragon, a large relief. To the right, *Virgin, of the same school. In the middle: *Mercury and Psyche, bronze, by *A. de Vries;* Mercury, a replica of the bronze statue in Florence, by *Giov. da Bologna*, an imitator of Michael Angelo, and a native of Douai in Flanders; Fame, by *Berthelot*. Behind and at the sides, sepulchral statues of the 15-16th cent.; Virgin (16th cent.); bronze bust of Francis I.; *Tomb of Jean de Cromois, abbot of St. Jacques, at Liège (d. 1525). By the second window, 'La Mort St. Innocent', a skeleton from the former Cemetery des Innocents; fine bas-reliefs, including a Holy Family, after Dürer, attributed to *Hans Daucher*.

Salle de Jean Goujon (IV), named after the most distinguished French sculptor of the 16th century, who executed, under Henri II., a great part of the decorations of the Louvre. His best-known work is the large group of *Diana with the hind in the middle of this saloon, which affords an excellent example of the gracefulness of form and other attributes characteristic of French taste. (The visitor will find it interesting to compare this Diana with Benvenuto Cellini's Nymph of Fontainebleau, p. 103.) In the middle of the room are also placed a marble group of the Three Graces (the urn on whose heads was once destined to contain the heart of Henri II.), and wooden statues representing the four cardinal virtues (destined as the supporters of a reliquary), works by *Germain Pilon* (d. 1590), showing the same style as the Diana, and one which the French painters soon afterwards adopted. — Round the room from right to left: *Barth. Prieur*, Statue of Anne de Montmorency; *G. Pilon*, Bust of a child; three bas-reliefs; statue and figures from the tomb of the wife of the chancellor De Birague; *J. Goujon*, *Five bas-reliefs; *G. Pilon*, Mater Dolorosa, in painted terracotta; *B. Prieur*, Column, three statues, and symbols from the tomb of the Constable Anne de Montmorency; *G. Pilon*, Chimneypiece, with bust of Henri II. attributed to *J. Goujon; Le Hongre*, Mausoleum of the Cossé-Brissac family; *G. Pilon*, Busts of Henri III. and Henri II.; bronze statue of Cardinal de Birague; *Fremin Roussel*, Genius of history; *B. Prieur*, Bronze geniuses, from a tomb; *G. Pilon*, Testimony on oath (bronze reliefs); *J. Goujon*, Fountain-nymphs from the Fontaine des Innocents. At the third window: *Richier*, *Daniel come to judgment (relief); Infant Jesus and two angels (statuettes); Pietà, by an unknown artist of the 17th cent.; *Fr. Roussel*, Nymphs awakened; *G. Pilon*, Faith and Strength (bas-relief). At the second window: *B. Prieur*, Statue from a tomb; *School of J. Goujon*, Nymphs and Venus (bas-relief). At the first window: *G. Pilon*, Fragments of a pulpit.

The chief attraction of this collection is the *Michael Angelo Saloon (V), containing Italian sculptures of the 15-17th cent., and

named from the marble statues of the two **Fettered Slaves, by the great Florentine sculptor *Michael Angelo Buonarroti.*

These figures were intended to form part of a magnificent monument to Pope Julius II., and to represent, along with several others of a similar character, the virtues fettered and doomed to death in consequence of the decease of that pontiff. Michael Angelo executed them in 1513-16, and in 1544, when the original ambitious design of the monument was abandoned, presented them to Roberto Strozzi, by whom they were sent to France. The younger dying slave, with the pained expression of countenance, is of great beauty; the other figure is in a somewhat constrained and unpleasing attitude.

These statues stand on the right and left of the entrance to the next room, consisting of a *Portal of the end of the 15th cent., removed from the Palazzo Stanga in Cremona, and attributed to the brothers *Rodari.* The reliefs represent scenes from the life of Hercules, the mythical founder of Cremona, and from that of Perseus. In front of this portal are two busts, one of *Filippo Strozzi by *Benedetto da Majano.* In the middle of the room are a marble fountain from Château Gaillon (p. 371) and a bronze bust of Michael Angelo, both Italian works of the 16th century.

Beside the entrance: Bust of John the Baptist as a child, by *Mino da Fiesole;* Virgins, by unknown artists of the 15-16th cent.; Bust of Ferdinand I. of Aragon, king of Naples (1458-1494), and other busts; etc. High up: **Benvenuto Cellini*, the 'Nymph of Fontainebleau', a large relief in bronze executed for an archway in the Palace at Fontainebleau, and mentioned in the master's autobiography.

By the back-wall: Jason, and Hercules slaying the Hydra, two bronze statues of the 16th cent.; equestrian figure in high-relief of Rob. Malatesta, captain-general of the papal forces (end of 15th cent.); Virgin and the angel Gabriel (Florentine school of the end of the 14th cent.); Busts of a man and woman (15th cent.); Virgin in enamelled terracotta attributed to *Andrea della Robbia*; Virgins in high relief (15th cent.).

By the first window: Romulus and Remus suckled by the wolf, another Italian work of the 16th cent., in white marble and rosso antico. — The highly interesting collection of early-Renaissance *Bronzes by the windows includes representations of religious subjects, two portraits, Neptune, the Triumph of Love, and a pastoral piece by an unknown artist. The finest, however, are eight bronze reliefs by *Andrea Briosco*, surnamed *Riccio*, of Padua (1480-1532). Originally belonging to the tomb of Marcantonio della Torre, these reliefs illustrate the life and death of that celebrated physician in a thoroughly antique style.

Salle Italienne (VI). Statues and reliefs of religious subjects of the 13-15th centuries. On the wall opposite the entrance: Statue of Louis XII. by *Lor. da Mugiano;* Bust of John the Baptist by *Donatello.* At the window: Ornamental sculptures, etc. — The next room (empty) adjoins the Salle des Antiquités Chrétiennes (p. 101).

The **Collection of Modern Sculptures** *(Musée des Sculptures Modernes)*, which forms a continuation of the Renaissance collection, occupies the W. portion of the Vieux Louvre (Pl. E.). Entrance by the second door to the right of the Pavillon d'Horloge (opening into the Salle de Puget) or by the door in the corner farther on (opening into the Salle de Rude, p. 105). The arrangement of this collection is not quite final.

Salle de Puget, named after *Pierre Puget* of Marseilles (1622-94), the most famous and the most exaggerating of the French followers of the theatrical school of Bernini, which aimed exclusively at effect. Among his works are, in the middle: 204. Perseus and Andromeda (1684); 201. Hercules reposing (1660); *203. Milo of Croton fighting with a lion, the best-known and most admired of his works (1682), described by Viardot as a 'reminiscence, nay more, a rival of the Laocoon'. On the wall to the left, 205. *Puget*, Diogenes requesting Alexander the Great to stand out of his light, a bas-relief; 227-232. *Coyzevox* (see below), Monument of Cardinal Mazarin, the allegorical figures of which are specially noteworthy. By the central window: *213. Antique head of Alexander in porphyry, placed on a bust in green breccia and gilded copper by *Girardon*. Adjoining: 209. *Girardon*, Bronze model and a fragment of the equestrian statue erected to Louis XIV. in the Place Vendôme in 1699. — By the next window: 244ter. *Théodon*, Phaetusa converted into a reed. To the right: *Fr. Anguier*, Monument of Jacques de Thou (d. 1617); *Sim. Gillain*, Louis XIII., Louis XIV. as a child, Anne of Austria, bronzes. On the wall between the windows: the Seasons, by *P. Legros*.

The door on the left of the entrance leads to the —

Salle de Coyzevox, named after *Charles Antoine Coyzevox*, one of the ablest masters of the same school, especially happy in his portrait-busts. In the centre: *Fr. Anguier*, Monument of the Dukes of Longueville; to the right, *Fr. Anguier*, another monument, perhaps that of Jacques de Souvré (d. 1670). The works of *Coyzevox* here include, at the end, Venus, a Nymph with a shell, and a duchess of Burgundy as Diana; between the windows, the Rhône; at the 1st window: 234. Shepherd playing on the flute. Round the room, also by Coyzevox: Busts of Richelieu, Bossuet, Coyzevox himself, Lebrun, the painter, Condé, Mazarin, Mignard, the painter, and Marie Serre, mother of the painter Rigaud. At the 2nd window, Satyr after the antique, by *Lepautre*.

We return to the Salle de Puget and pass through it to the —

Salle des Coustou, in which are assembled the plastic masterpieces of the pleasure-loving age of Louis XV. The brothers *Nicolas Coustou* and *Guillaume Coustou*, and the son of the latter, another *Guillaume Coustou*, were artists of the 17th and 18th cent. who exaggerated the tendencies of their predecessors. In the centre: 250bis. *Nicolas Coustou*, Adonis resting from the fatigues of the

chase (1710). Behind (no number), *Cupid with his dart, by *Antoine Tassaert* (below is the inscription: 'Qui que tu sois, voici ton maître, il l'est, le fut, ou le doit être'). *L. S. Adam*, Poetry; 276, 277. *Allegrain*, Venus and Diana bathing. To the left, no number, *Falconet*, Music; 250ter. *Nic. Coustou*, Caesar; 255. *Guillaume Coustou the Elder*, Maria Leszczinska of Poland, consort of Louis XV. (1731). Facing this: 251. *Nic. Coustou*, Louis XV.; no number, *Slodtz*, Hannibal. Between the windows: 270bis. *J.-B. Pigalle*, Mercury, a leaden statue formerly in the Luxembourg gardens. Above, on the wall: 221-226. *Martin Desjardins*, Six bas-reliefs in bronze from the statue of Louis XIV. which used to stand on the Place des Victoires, now replaced by another. — Then the —

Salle de Houdon, dedicated chiefly to *Antoine Houdon* (Versailles, 1741-1828). By *Houdon*, in the centre of the room: 296. Bronze statue of the nude Diana (1783), executed first in marble for the Empress of Russia (1781). — To the right of the entrance, and farther to the right, *Pajou*, 287. Psyche (1790); 284bis. Bacchante. In a niche, 272. *Bouchardon*, Cupid carving a bow out of the club of Hercules; no number, Copy of the Barberini Faun; 303. *P. Julien*, Amalthea. — The following busts are also by *Houdon:* Mirabeau, Washington, Rousseau (bronze), Abbé Aubert (d. 1814), Diderot, Franklin, Buffon, and Voltaire (bronze). *Pajou*, Busts of Mme Dubarry, Buffon, etc. — Opposite the window: no number, *Pigalle*, Love and Friendship; *Bouchardon*, Model of the statue of Louis XV., which was destroyed in 1792, in terracotta.

The Salle de Chaudet is mainly occupied with works of the end of the 18th and beginning of the 19th cent., when the ancient classical style was revived. To the left: 314. *Chaudet*, Cupid with the butterfly. Then, 338. *Cortot*, Daphnis and Chloe; 310. *Delaistre*, Cupid and Psyche; 339. *Roman*, Nisus and Euryalus. In the centre: 326. *Bosio*, Aristæus, god of gardens; *383. *Canova*, Cupid and Psyche; 313. *Chaudet*, The young Œdipus rescued by the shepherd Phorbas. Round the hall, as we return: no number, *Cortot*, Soldier of Marathon; *384. *Canova*, Cupid and Psyche with the butterfly; 320. *Dupaty*, Biblis changed into a fountain; 327, 328. *Bosio*, Hyacinthus, the Nymph Salmacis; 324. *Ruxtiel*, Psyche borne by Zephyr (1814); 355. Statue of Cato of Utica, begun by *Roman*, and finished by *Rude* in 1840.

The Salle de Rude, the last, named after the sculptor *François Rude* (1784-1855), contains the most modern works admitted to the Louvre (comp. p. 250). From right to left: no number, *Foyatier*, Spartacus; no numbers, *Barye*, Bronze animals, Centaur and Lapith; **Carpeaux*, Four quarters of the globe supporting the sphere, model of the group on the Fontaine du Luxembourg (p. 276); 353. *Rude*, Mercury, in bronze; no number, *Perraud*, Despair (male figure in a sitting posture); *Rude*, 353bis, Young Neapolitan Fisher, 353ter. Joan of Arc, no number, Napoleon I. awakening to

immortality; no number, *Perraud*, Les Adieux, a bas-relief; *382. *David d'Angers*, Philopœmen wounded with a spear; 354. *Rudier*, Christ. In the centre: 349bis. *Pradier*, Sappho. At the window: no number, **Duret*, Young Fisherman dancing the tarantella; *Ramey*, Theseus and the Minotaur; *Nanteuil*, Eurydice; **Duret*, Neapolitan Improvisatore, in bronze; **Perraud*, Childhood of Bacchus; **Carpeaux*, Dance, model of the group at the Opéra (p. 78); *Dumont*, Genius of Liberty, a model of that on the July Column (p. 70); 348, 349. *Pradier*, Child of Niobe, a restoration of the well-known Florentine antique, Atalanta's toilet. On the walls; Several medallions by *David d'Angers*.

The **Musée de Chalcographie**, where a large collection of engravings is on view and on sale, resembling the *Calcografia* at Rome, was founded by Louis XIV. in 1660. Engravings of most of the great Parisian works of art, in the provinces of painting, sculptnre, and architecture are exhibited and sold here. The exhibition is on the left side of the entrance (near the Musée of modern sculpture, Pl. F; admission daily), the sale-room on the right side. — *Photographs*, see p. 107.

B. FIRST FLOOR.

The most important collection on the first floor of the Louvre is the *Picture Gallery*, which occupies more than half of the S. connecting gallery between the Old Louvre and the Tuileries (*Galerie du Bord de l'Eau*), together with the whole of the inner gallery of the New Louvre parallel to it, and also several saloons in the Old Louvre. — The first floor of the Old Louvre also contains the *Ancient Bronzes* (p. 138), the *Drawings* (p. 138), the *Mediaeval, Renaissance, and Modern Works of Art* (p. 139), the *Ancient Vases* and the *Smaller Antiquities* (pp. 142-144), the *Jewels* (p. 135), the *Gems*, *Enamels*, and *Gold Ornaments* (p. 133), and various recent acquisitions.

The Principal Entrance to the first floor is by the *Pavillon Denon* (where sticks etc. may be left) whence the *Escalier Daru* (p. 90) ascends to the picture-gallery. — Those who wish may ascend the *Escalier Henri II.* (comp. p. 98), whence they proceed to the right to the Collection La Caze (p. 136), the Salle Henri II. (p. 136), the Salle des Sept-Cheminées (p. 136), the Salle des Bijoux (p. 135), the Rotonde d'Apollon (p. 133), and the Galerie d'Apollon (p. 133), which leads to the Salon Carré (p. 112).

It is, perhaps, preferable to ascend by the Escalier Daru. On the landing are a portion of the collection of Etruscan terracottas (p. 144) and also the **Nike of Samothrace*, one of the finest sculptures in the Louvre but not seen to advantage in its present position. The figure has been cleverly put together from a number of fragments found by a French vice-consul in the island of Samothrace in 1863. The huge pedestal, the form of which, representing the figure-head of a trireme, shows that the monument commemorated a naval victory, was discovered by a scientific expedition sent from Austria in 1875.

The presence of the same figure on the coins of Demetrius Poliorcetes makes it probable that this statue was erected in memory of the naval victory won by that potentate off Salamis, in the island of Cyprus, in B.C. 306. The reconstruction of the figure has been performed with reference to the design on the coin, in which the goddess is represented with a staff in one hand, while with the other she holds a trumpet to her lips. If this surmise is correct, the statue is the most important relic of early-Hellenic art. The breadth of conception, the dignity of form, and the energy of movement reflect the creative spirit of the period immediately succeeding the great masters of the second Attic school, while the realistic treatment of the voluminous drapery and the exact reproduction of its texture indicate the influence of a more modern tendency.

To the left is a replica of the Victory of Brescia, a variation of the Venus of Milo (p. 94).

Thence we may either enter by the door on the left and pass through the Galerie d'Apollon (to the right), as indicated below; or we may enter by the door to the right and reach a colonnaded vestibule and the Salle Duchâtel (p. 116), at the end of which is the Salon Carré (p. 112).

The *Vestibule* just mentioned formed part of a staircase removed when the Louvre was extended. Its ceiling is painted by *Meynier:* France as Minerva receiving homage from the Fine Arts.

There are separate entrances to the special collections on the first floor.

Photographs of the pictures, drawings, and sculptures, by Braun, are sold in this vestibule. The photographs of the large pictures, 20 in. long and 16 in. broad, cost 12 fr., but there are also cheap copies ('épreuves d'artistes au nitrate') at 3 fr. The smaller cost 3-10 fr. The prices are marked on the specimens in the albums for public use.

**Picture Gallery.

The numbers on the pictures were altered in 1889, and a new catalogue is being prepared, of which an abridgement (1 fr. 5 c.), for the entire musée, has already appeared. The old catalogue, in several sections, is still on sale in the galleries, and most of the pictures also bear the old numbers (below, to the left). Labels, with the names of the artists and the subjects of the paintings, have also been placed on the frames. The former are the painters' family names, and not of the names by which they are commonly known; thus, *Sanzio* (more correctly *Santi*), and not *Raphael*, and *Vecellio* instead of *Titian*.

Persons desiring to copy in the Louvre or Luxembourg apply to the *Administration des Musées*, the office of which is in the S.W. corner of the Cour du Louvre. — Conveniences for the use of visitors are to found off the Galerie des Sept-Mètres (p. 116); key kept by the custodian.

The *Picture Gallery* of the Louvre, the saloons of which have an aggregate length of five furlongs, comprises nearly 3000 select works, almost every school being represented by numerous master-pieces. There are indeed some masters whose acquaintance can be satisfactorily made in the Louvre alone. For the following general review of the most important works, arranged in schools, we are indebted to the pen of *Prof. Anthony Springer*, the eminent German historian of art; and we recommend his sketch, as well as the various incidental notices of particular pictures by Mr. Crowe and other distinguished authorities, to the perusal of the visitor before proceeding to view the gallery itself.

Most visitors to the Louvre will of course be chiefly interested in the ITALIAN PAINTERS. Among the EARLY MASTERS, those of the Florentine School first attract our notice. An excellent example of the tender and saintly style of *Fra Angelico da Fiesole* is his Coronation of Mary (No. 1290; p. 117), while *Benozzo Gozzoli's* Glory of St. Thomas Aquinas (No. 1319; p. 117) affords an instance of the inveteracy with which the artists of that age clung to mediæval ideas. *Fra Filippo Lippi* is admirably represented by a Madonna among angels and archangels (No. 1344; p. 116); but *Domenico Ghirlandajo's* Visitation, of the year 1491 (No. 1321; p. 113) is not one of his best works. — To the earliest period of *Perugino*, the chief master of the Umbrian school, belongs a round picture of the Madonna with SS. Rose and Catharine, and to his culminating period (1505) the Conflict between Cupid and Chastity (Nos. 1564, 1567; pp. 112, 117). — The Louvre also possesses several important creations of *Andrea Mantegna*, a master of Upper Italy: Mt. Parnassus and the Victory of Minerva (Nos. 1375, 1376; p. 116) mark the transition from mythological to allegorical scenes; then the Madonna della Vittoria, a votive picture in memory of the Battle of the Taro (No. 1374; p. 116).

The GREAT MASTERS of the Italian School, *Leonardo da Vinci*, *Raphael*, and *Titian*, demand the most careful attention. The most celebrated work of LEONARDO in the Louvre is his Mona Lisa (No. 1601; p. 114), the portrait of a Florentine lady, the wife of Francesco Giocondo. Leonardo was engaged on this work for four years, and at last left it unfinished. 'Any one desirous of seeing how far Art can succeed in imitating Nature should examine this beautiful head', said Vasari; but the work is so faded that its original effect is not easily imagined. A better-preserved work by Leonardo is another portrait of a lady in a red dress with a band on her forehead, supposed to be a portrait of Lucretia Crivelli, the mistress of Lodovico Moro (No. 1600; p. 120).

No gallery in Europe is so amply supplied with works of RAPHAEL as the Louvre. Even when the doubtful pictures (No. 1508. Raphael and his fencing-master; 1644, The handsome youth leaning on his hand) are deducted, there remains so complete a series of his works that with their help the student will have no difficulty in tracing the various stages of the master's development. To his earlier period, before he had shaken off the influence of Perugino's school, belong the small pictures of St. George and St. Michael, which he is said to have painted for the Duke of Urbino (Nos. 1503, 1502, p. 114). A gem of his Florentine period is the 'Belle Jardinière', painted in 1507 (No. 1496; p. 114), in which pure maternal joy, a favourite motive in Raphael's Madonnas, is expressed with the most lifelike fidelity. The Apollo and Marsyas (No. 1509; p. 113), a masterpiece of a different style, was also painted in this period. To his early Roman period belongs the 'Vierge au Voile' (No.

1497; p. 113). His progress in dramatic effect and in depth and contrast of colouring are exemplified by his large Holy Family and his St. Michael conquering Satan (Nos. 1498, 1504; pp. 114, 115), two works painted with the aid of his pupils in 1518, by order of Leo X., as a gift for the king and queen of France. The touch of inferior hands, and the haste with which the work was probably executed, serve to account for the unpleasing effect produced by the blackened shadows and the coldness of the lights. A specimen of his best period (1515) is the portrait of Castiglione (No. 1505; p. 120), in which we are struck with his consummate skill in modelling, in blending a warm yellow tint with a delicate green, in giving roundness without sudden contrasts, and in lighting without the slightest glare. The portrait of the beautiful Johanna of Aragon, wife of Ascanio Colonna, Constable of Naples (No. 1507; p. 118), which has also been much extolled, appears to have been chiefly executed by other hands. By desire of Cardinal Bibbiena, the papal legate in France, the picture was drawn at Naples by *Giulio Romano*, Raphael's pupil, and afterwards painted from memory in the master's studio. The fact of its having been painted without the living model accounts for the hardness of the outlines and the coldness of the colouring. The fresco of God the Father with angels (No. 1512; p. 117), removed from the Villa Magliana near Rome, is now universally attributed to Lo Spagna.

Correggio is fairly well represented in the Louvre by the Marriage of St. Catherine (No. 1117; p. 115) and Jupiter and Antiope (No. 1118; p. 113; formerly called Venus and a Satyr).

With specimens of TITIAN's works in all his various styles the gallery is admirably provided. His Entombment (No. 1584; p. 112) is a work of the most touching pathos and most magic colouring. The Christ at Emmans (No. 1581; p. 119), a favourite scene with the Venetian school, and one which gradually led to the delineation of great and ceremonious banquets, rather approaches the genre style, but is lifelike and pleasing. Very imposing as a study of character is the Christ crowned with thorns, between the executioners (No. 1583; p. 119). Among the pictures of the Virgin we may mention the Madonna with the rabbit (No. 1578; p. 119), painted in 1530 for the Duke of Mantua. To this beautiful idyll the Holy Family (No. 1580; p. 118) forms a companion picture of almost equal excellence. A work over which the master has shed a radiant poetic halo is the Sleeping Antiope approached by Jupiter in the form of a Satyr, while fauns are couching on the outskirts of the wood, a hunter quiets a dog, and in the background the signal of victory is being blown on the horn (No. 1587; p. 119). The picture was formerly known as the Venus del Pardo, from a palace at Madrid. In all these works the landscape in the background is worthy of examination. In order fully to appreciate Titian's merits as an artist the visitor must not overlook his portraits, painted

either for the purpose of embodying his ideal of female beauty, or for that of displaying his skill in psychological delineation. To the former class belongs the picture known as Titian and his Mistress (No. 1590; p. 113), representing a girl arranging her hair in presence of her lover, who is holding the mirror. Most interesting as a study of character is the Portrait of Francis I. (No. 1588; p. 118), which is all the more remarkable as the king never sat to the master for it. An admirable portrait of Titian's middle period is the Young man in black, holding a glove in his left hand (No. 1591, p. 119; 'L'homme au gant'). Half portrait, half allegory, is the likeness of Alphonso Davalos, Marchese del Vasto, the famous general of Charles V. (No. 1589; p. 120). Equipped for departure, he stands beside his wife, a sister of Johanna of Aragon, who sits with a crystal globe in her lap, mourning over his departure, while emblematic figures of Victory, Cupid, and Hymen appear to console her. — By these fine compositions the other Venetian works are almost entirely eclipsed. The most attractive of them is the Rustic Festival (No. 1136; p. 115), attributed to *Giorgione*. The banqueting scenes by *Paolo Veronese*, in a rich, but somewhat materialistic style, are too large to be easily overlooked (thus No. 1192; p. 115).

After having feasted his eyes with the ideal and richly-coloured pictures of the South, the visitor will at first be disposed to do but scant justice to the specimens of Northern Art, with which the Louvre is also richly stocked. To the Early German School, which is not very fully represented, belongs a table with four scenes from the life of David, painted by *Sebald Beham* for Archbishop Albert of Mayence (No. 2701; p. 125). The portraits of Erasmus of Rotterdam, Archbishop Warham of Canterbury, and Nicholas Kratzer, the astronomer, by the younger *Holbein* (Nos. 2715, 2714, 2713; pp. 114, 125) should also be noticed. — By far the most noteworthy work of the Early Flemish School is *Jan van Eyck's* Madonna revered by the Chancellor Rollin (No. 1986; p. 114). To an important altarpiece by *Memling* belong the St. Magdalen and John the Baptist with rich landscape in the background (Nos. 2024, 2025; p. 115).

The Late Flemish, or Brabant School is magnificently represented by *Rubens*, by whose brush the gallery possesses 21 large scenes from the life of Marie de Médicis (Nos. 2085-2105; pp. 124, 125). However objectionable it may be from a strictly æsthetical point of view to combine portraits with allegory, the spectator will be unable to refrain from admiring these pictures for the freshness of their composition, richness of colouring, and the lifelike vigour of the numerous characters they contain, although their meaning is not always distinctly intelligible. As a painter of ecclesiastical works and of dignified mythological and historical scenes, Rubens may be studied elsewhere as well as in the Louvre, but his Flemish Fair (No. 2115; p. 127) in this collection exhibits him to us in an

entirely new light. Of the broad humour and exuberant merriment which characterise his countrymen he was by no means destitute, and no painter has shown himself better acquainted with national customs except *Teniers* alone, who is rather to be regarded as a follower of Rubens in this sphere than the originator of the genre style. So successful, however, were the labours of Teniers, though Louis XIV. utterly despised him, that the fine collection of his works in the Louvre forms one of the chief boasts of the gallery.

The Dutch Masters of the 17th cent. can be thoroughly appreciated only on their native soil, but the Louvre gallery possesses good specimens of the handiwork of all the most celebrated. Among these are *Rembrandt's* Angel of Tobias, Holy Family at Nazareth, known as the 'Carpenter's Family', Christ at Emmaus, his own portrait with the gold chain (Nos. 2536, 2542, 2554, 2555), besides his Bathsheba, or woman bathing (No. 2549) added by the La Caze collection (p. 137). To that collection the Louvre is also indebted for the Laughing Girl (No. 2384; 'La Bohémienne') by *Frans Hals*. The latter is well calculated to exhibit the broad humour of the master, while his portrait of a woman, (No. 2385) presents him to us as a most brilliant colourist. The collection originally possessed only one canvas by Hals, the portrait of Descartes (No. 2383; p. 127), but has lately been enriched by three other portraits by him (Nos. 2386, 2387, 2388). *Van der Helst* is also well represented by his Distributors of Prizes (No. 2394; p. 123). — The most famous of the genre pictures are: *Terburg's* Officer and Girl (No. 2587), *Dou's* Woman selling spices, and particularly his Dropsical Woman (Nos. 2350, 2348), *Metsu's* Vegetable Market (No. 2458), *Jan Steen's* Tavern Festival (No. 2578), *Adrian van Ostade's* Schoolmaster (No. 2496), and an Interior by *P. de Hooch* (No. 2415). — Of the numerous excellent landscapes of the Dutch School it is unnecessary to make any special mention, as the visitor will have no difficulty in making a selection to suit his own taste.

The renown of the Spanish pictures in the Louvre had its origin in a time when Spain was seldom visited by travellers, and when the treasures which Madrid and Seville possessed in the masterpieces of *Velazquez* and *Murillo* were known only in limited circles. Since that period the study of Spanish art has become both wider and more profound, and it is now admitted that it can be perfectly estimated in Spain alone. This is especially true with regard to Velazquez, of whose works the Louvre possesses only one eminently good example, the portrait of Philip IV. (No. 1732; p. 121). The most famous of Murillo's works in this collection is the 'Conception' (No. 1709; p. 113), while the 'Nativity of the Virgin' (No. 1710), and the 'Cuisine des Anges' (No. 1716; p. 121) are also admirable specimens of his power.

The French School is naturally more numerously represented in the Louvre than any other, though to obtain a complete idea of it

the collections at Versailles and the Luxembourg and some provincial galleries must also be visited. Comp. Introduction, p. xxix.

We now proceed to enumerate the most important works in the order in which they are distributed throughout the various saloons. Our list is necessarily limited to the more interesting and celebrated pictures, to which the traveller who only pays a few short visits to the gallery should specially direct his attention; but it need hardly be said that there are many other works of high merit, which the discriminating visitor, with command of sufficient leisure, will easily discover for himself. The explanatory and critical remarks are from the pens of several of the most eminent historians of art. In each room, unless stated to the contrary, we begin *to the right of the entrance* and the lower paintings are mentioned first.

The ****Salon Carré,** or ROOM IV, like the Tribuna in the Uffizi at Florence, contains the gems of the collection. The ceiling is richly sculptured by *Simart*. The routes to this room are indicated on p. 90. We begin to the right of the entrance from the Galerie d'Apollon.

*2545. *Rembrandt*, Portrait (1658). — *1565. *Perugino*, Holy Family. — 1373. *Mantegna*, Mount Calvary. — 731. *N. Poussin*, Narcissus and Echo. — *2547. *Rembrandt*, Portrait. — 1354. *Luini*, Infant Christ asleep.

*1564. *Perugino*, Madonna and Child with angels, St. Rose, and St. Catharine.

'An early work, remarkable for clearness of outline, pure and rich brilliance of colour, and soft, pale yellow flesh tone.'
Crowe & Cavalcaselle.

*1198. *Paolo Veronese*, Jupiter hurling thunderbolts against criminals, once a ceiling-painting in the assembly-hall of the Council of Ten in the Doges' Palace at Venice.

**1584. *Titian*, Entombment of Christ, painted for the Duke of Mantua about 1523.

'It would be true to say that none of the persons perform all that they seem to promise, and that there is more of symbolism than of absolute reality in the action of every one of them; and yet the impression produced by the picture as a whole is probably much greater than that which we receive on looking at the Borghese altarpiece; and this arises no doubt from a surprising variety in type and expression, a subtle display of light surfaces upon a ground studded with diverse shades of gloom, and a richness of colouring which throws over the whole canvas a mysterious weirdness.' *Crowe & Cavalcaselle, Titian.*

1706. *Herrera*, St. Basil expounding his doctrines.

*2542. *Rembrandt*, Holy Family at Nazareth, known as the 'Carpenter's Family', signed 1640.

This family scene is one of those idyllic pieces by means of which Rembrandt and other Dutch masters endeavoured to familiarise the spectator with incidents from the Old and New Testament by transplanting them to the present. The simplicity and depth of sentiment which pervade the picture may be regarded as the badge of the Protestant spirit of the 16th and 17th centuries, which viewed the Bible as a standard of life in a very different sense from the mediæval church.

**1118. *Correggio*, Antiope and Jupiter disguised as a satyr, executed about 1518, for the Duchess of Mantua; the atmosphere is full of magical charm, and the conception is naïve and unaffected. — *2946. *Adrian van Ostade*, The Schoolmaster, dated 1662, the dramatic force and warm golden tone of which are characteristic of the master's most finished style. — 2709. *Dürer*, Head of an old man (tempera, under glass). — 325. *Guido Reni*, Dejanira carried off by the Centaur Nessus. — *1509. *Raphael*, Apollo and Marsyas, purchased in 1883 for 200,000 fr.; its authenticity is vouched for by a drawing by Raphael in the Academy at Venice.

1048. *Jean Perreal* or *J. de Paris*, Madonna and donors. — 723. *Nic. Poussin*, St. Francis Xavier resuscitating a dead woman in Japan, painted in 1641. — 1731. *Velasquez*, Infanta Margaret, daughter of Philip IV. — *1179. *Paris Bordone*, Portrait.

*2587. *Ger. Terburg*, A handsome officer sitting in a room with an elegantly-dressed girl, to whom he offers money: the heads full of life, admirably drawn, and of a delicately-blended silvery tone; one of his finest works. — *2459. *Gabriel Metsu*, Officer saluting a young lady, a gracefully-conceived and delicately-coloured work.

1352. *Sebastian del Piombo*, The Salutation, signed Rome, 1521, a most impressive picture.

*2348. *Gerard Dou*, The dropsical woman, his greatest work: a successful composition, in which the grief of the daughter is touchingly pourtrayed; most elaborately finished, although unusually large for this master. — 1947. *Ph. de Champaigne*, Portrait of the artist.

**1709. *Murillo*, The Immaculate Conception, one of his greatest works (1678), pervaded with an intense sentiment of religious enthusiasm. As usual in the Spanish School, the master has drawn his inspiration from the 'woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars' (Rev. xii. 1). The picture was bought from Marshal Soult for 615,300 fr.

*1590. *Titian*, 'La Maîtresse du Titien', a girl at a toilet-table, with a man behind her with two mirrors, perhaps Laura Dianti and Duke Alphonso of Ferrara, painted shortly after 1520.

'The light is concentrated with unusual force upon the face and bust of the girl, whilst the form and features of the man are lost in darkness. We pass with surprising rapidity from the most delicate silvery gradations of sunlit flesh and drapery, to the mysterious depth of an almost unfathomable gloom, and we stand before a modelled balance of light and shade that recalls Da Vinci, entranced by a chord of tonic harmony as sweet and as thrilling as was ever struck by any artist of the Venetian school.' *C. & C.*

1977. *Van Dyck*, Portrait. — *1644. *Italian School of the 16th cent. (? Franciabigio)*, Portrait of a young man.

*1497. *Raphael*, Madonna with the veil, also called the Virgin with the diadem (p. 108).

*1321. *Dom. Ghirlandajo*, The Visitation, dated 1491.

**1601. *Leonardo da Vinci*, Portrait of Mona (Madonna) Lisa, wife of the painter's friend Fr. del Giocondo of Florence, known as 'La Gioconda'.

'The eyes', says *Vasari* (d. 1574), the painter and biographer of artists, 'have the moist radiance which we observe in living persons; the month, the lips, the redness of which blends at the corners with the rose tint of the cheeks — this is not colonr, but actnal living flesh'. These excellences are now concealed by the darkened shades, but the face still delights ns with the wonderfnl charm of its smile.

1184. *Bronzino*, Portrait of a sculptor. — *1193. *Paolo Veronese*, Christ in the house of Simon the Pharisee, painted in 1570-75.

*1967. *Ant. van Dyck*, Portrait of Charles I. of England, a work of the most pleasing delicacy of execution and fidelity to nature. — 1219. *Annibale Carracci*, The Madonna appearing to St. Luke and St. Catharine. — *1530. *Andrea Solario*, 'Madonna with the green cushion', rich and radiant in colouring, with a beautiful landscape. — 1355. *Luini*, Salome with the head of John the Baptist, painted under the influence of Leonardo da Vinci.

*1503. *Raphael*, St. George and the dragon, painted in 1506.

**1498. *Raphael*, 'Great Holy Family of Francis I.', Rome, 1518.

'This picture is one of the richest and most dramatic compositions of Raphael. In care and nniformity of execntion, in fnlness and grandeur of the nnde, in breadth and delicacy of the drapery, in lightness and freedom of the motions, and in powerfnl effects of colonr, this work approaches most nearly to the Transfiguration in the Vatican'. — *Waagen.*

1502. *Raphael*, St. Michael (1504; a youthful work). — 1499. *Raphael* (?), Holy Family, school-piece; the original, according to F. Notte, is at the château of Isle-Adam (p. 344). — 1221. *Carracci*, Virgin with Dead Christ. — *741. *Poussin*, Diogenes throwing away his bowl. — 2084. *Rubens*, Tomyris, Queen of the Scythians, causing the head of Cyrus to be dipped in a vessel full of blood. — **2539. *Rembrandt*, The Supper at Emmaus, dated 1648, from the collection of his friend the Burgomaster Six. As in the picture of Tobias, a subdued red is here the predominating colour, and the whole work is pervaded with a warm and hazy glow. (Vosmaer.) — *Claude Lorrain*, 319. Seapiece, 320. Landscape.

**1496. *Raphael*, Madonna and Child with St. John, usually called 'La Belle Jardinière'; Florence, 1507.

'With the Madonna and Infant Christ, who are represented alone in the simpler and earlier representations of the Madonna, is associated the young St. John. This addition has not only given rise to more varied gestures of infant life, but has enabled the master to form a more regular group. Standing or kneeling at the Madonna's feet are the two children, forming a broad pedestal for the composition, which is easily and naturally completed by the Madonna. This idea was first expressed by sculptors, and afterwards eagerly adopted by Florentine painters, inclnding Raphael, who within two years painted the 'Madonna in the Garden' three times, one of the replicas being now at Vienna'. *(Springer: 'Raphael & Michael Angelo'.)* — The original drawings for this work have lately been beqneathed to the Louvre.

*1986. *Jan van Eyck*, The Chancellor Rollin revering the Virgin, with a beautifully-executed landscape.

The strong and the weak points of Van Eyck's art are combined in this picture. The figure of the chancellor is admirably faithful to life, contrasting strongly with the commonplace Madonna and the wooden form of the Child.

1932. *Phil. de Champaigne*, Pietà, resembling Holbein's Pietà at Bâle.

437. *Jouvenet*, Descent from the Cross.

783. *Rigaud*, Portrait of Bossuet, the celebrated preacher. — 2015. *Jordaens*, The After-dinner Concert, a grotesque composition.

1422bis. *V. Pisano*, Portrait of a Princesse d'Este. — 2024, 2025. *Memling*, Mary Magdalen with the box of ointment, and John the Baptist, two delicately-finished panels (school-pieces according to Mr. Weale). — *2715. *Holbein the Younger*, Erasmus of Rotterdam, exceedingly lifelike and admirably executed.

*1598. *Leonardo da Vinci*, Madonna and Infant Christ with St. Anne; one of the gems of the gallery, with beautiful heads and most expressive features, but somewhat careless in the details. (There are several sketches for this picture at Windsor.)

*1134. *Antonello da Messina*, Portrait of a man, known as the Condottiere, 1475. — 1143. *Guercino*, Patron saints of Modena. — 288. *Foucquet*, Portrait of Guillaume Juvénal des Ursins. — *1136. *Giorgione*, Rustic festival: very charming from the depth and warmth of the colouring, the golden glow of the flesh tones, and the rich treatment of the landscape, in spite of its having been freely retouched.

2077. *Rubens*, Adoration of the Magi.

**1192. *Paolo Veronese*, Marriage at Cana, finished in 1563, the largest picture in the collection, 32 ft. long and 21 ft. high, occupying nearly the whole S. wall, a perfect 'symphony in colours'.

Among the figures are numerous portraits. The bride is Eleanor of Austria, the young Queen of France; behind her the court-jester; at her side Francis I., with a curious head-dress; then Mary of England in a yellow robe, Sultan Soliman near a negro prince; at the corner of the table the Emperor Charles V., with the Golden Fleece. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the viol, behind him Tintoretto with a similar instrument, on the other side Titian with a bass-viol, and the elder Bassano with a flute.

*2555. *Rembrandt*, Portrait of the artist at an advanced age (1660). — **1117. *Correggio*, Betrothal of St. Catharine, 'with a celestial expression in the faces', says Vasari. — *1592. *Titian*, Young man in black with gloves, or 'L'Homme au Gant', an admirable portrait of his middle period. Comp. p. 110.

*1713. *Murillo*, Holy Family; the light and harmonious colouring are of great beauty. — *2195. *Rogier van der Weyden*, Virgin and Child. — 2028. *Memling*, Betrothal of St. Catherine.

*1504. *Raphael*, St. Michael the conqueror of Satan, painted in 1518 for Francis I. of France, a work of sublime poetical character and strikingly sudden in its action, painted partly by Giulio Ro-

mano and other pupils (comp. p. 109). — 1139. *Guercino*, Raising of Lazarus. — No number, *Umbrian School*, St. Sebastian. — *1383. *Simone di Martino* (?), Christ bearing the Cross. — 129. *Clouet*, Elizabeth of Austria, wife of Charles IX. — *2718. *Holbein the Younger*, Anne of Cleves, fourth wife of Henry VIII. of England, a work of the master's later period. — 1938. *Ph. de Champaigne*, Portrait of Richelieu. — 1538. *Lionello Spada*, Concert.

The **Salle Duchâtel**, or Room V, nearly opposite the Marriage at Cana, connecting the Salon Carré with the Escalier Daru (pp. 90, 106), contains five paintings bequeathed in 1878 by the Comtesse Duchâtel, viz.: 421. *Ingres*, Œdipus solving the riddle of the Sphinx, with a view of Thebes in the background, painted in 1808, when the master was still swayed by his admiration of the plastic features of antique art; 422. *Ingres*, The Spring, painted in 1856 and perhaps the most perfect specimen of the treatment of the nude among modern paintings; 2026. *Memling*, Madonna and Child, with SS. James and Dominic, and the donors, a work of solemn dignity and appropriate colouring; to the right, 2480, 2481. *Ant. Moro*, Portraits, probably Louis del Rio, an official of Brabant, and his wife.

This room also contains several frescoes, transferred to canvas, of the Milanese School, which reflected the influence of Leonardo da Vinci. — 1359, *1360, *1361. *Bern. Luini*, Nativity, Adoration of the Shepherds, and Christ pronouncing a blessing, from Milan. — 1357, 1358. *Bern. Luini*, Two boys with vine-foliage, from the Villa Pallucca near Monza.

We may now leave the Salon Carré by the door at the end opposite the Galerie d'Apollon, and enter the Grande Galerie (p. 117); but in order to obtain a better chronological survey of the Italian School, it is advisable first to visit the so-called Galerie des Primitifs, the first saloon on the right.

The **Salle des Primitifs** (formerly *des Sept Mètres*), or Room VII, contains an admirable collection of pictures of the earlier Italian School, particularly by Florentine masters of the 15th century. The series begins at the farther end of the room.

On the right: 1174. *Bononi*, Madonna and Child. — 1668. *Bolognese School*, Judgment of Paris. — 1400. *Palmezzano*, Pietà. — *1375. *Andrea Mantegna*, Mount Parnassus. — 1372. *Manni*, Holy Family. — 1284. *Lor. di Pavia*, Family of the Virgin. — *1263. *Lorenzo di Credi*, Madonna and saints. — *1376. *A. Mantegna*, The vices banished by wisdom, companion to No. 1375. — 1169. *Giov. Ant. Boltraffio*, The Madonna of the Casio family, with the poet of that name on the right: the painter's master-piece according to Vasari. — 1374. *Mantegna*, Madonna della Vittoria, one of his last works, painted about 1495 for Giov. Franc. di Gonzaga, Duke of Mantua. — 1564. *Perugino*, Madonna. — 1182. *Borgognone*, St. Peter of Padua and a kneeling woman. — *1344. *Fra Filippo Lippi*, Madonna with angels and saints; an early work of the master's. —

1384. *Massone*, Nativity. — 1527. *Luca Signorelli*, Seven male figures. — *1436. *Franc. Francia*, Christ on the Cross, with Mary, John, and (at the foot of the Cross) Job. — 1264. *Lor. di Credi*, Christ and Mary Magdalen. — 1281, 1282. *Gentile da Fabriano*, Six scenes from the life of the Virgin. — 1417. *Pinturicchio*, Madonna. — *1312. *Giotto*, St. Francis of Assisi receiving the stigmata; below, Vision of Innocent III., the same pope confirming the statutes of the order of St. Francis, and St. Francis preaching to the birds: a genuine, signed picture, painted for the Pisans.

[The door at the back of this hall leads to a landing of the Daru Staircase (comp. p. 90), on which there are two frescoes by *Botticelli* and one by *Fra Angelico*. French school, see pp. 127-132.]

To the left, beginning from the posterior wall: 1260. *Cimabue*, Virgin and angels, a strange composition resembling a Russian icon. — *1319. *Benozzo Gozzoli*, Triumph of St. Thomas Aquinas.

Above is Christ, with Paul, Moses, and the Evangelists. In the centre of the glory is the celebrated theologian between Aristotle and Plato; at his feet, overwhelmed by his eloquence, is Guillaume de St. Amour, a professor of the Sorbonne; below, an ecclesiastical assembly with Pope Alexander IV.

1279. *Gentile da Fabriano*, Madonna with the Holy Child, in the act of blessing Pandolfo Malatesta, Lord of Rimini. — *1343. *Fra Filippo Lippi*, Nativity; the Virgin is said to be a portrait of Lucrezia Buti. — 1367. *Mainardi*, Madonna, Child, and angel with lilies. — 1437. *Francia*, Madonna. — 1322. *D. Ghirlandajo*, Portraits of a man and boy. — *1290. *Fra Angelico da Fiesole*, Coronation of Mary, with accessories, extolled by Vasari, the faces of the saints full of holy aspiration (freely restored). — 1296. *Botticelli* (school-piece), Madonna with the Child and John the Baptist. — 1181. *Borgognone*, Presentation in the Temple. — 1488. *Sacchi*, The Four Doctors of the church. — *1532. *A. Solario*, Crucifixion of Christ, dated 1503, full of expression and very skilfully composed. — 1416. *Piero di Cosimo*, Coronation of the Virgin. — *Lo Spagna*, 1539. Nativity of Christ, 1540 (above). Madonna. — *1261. *Lor. Costa*, Court of the Muses held by Isabella d'Este, Duchess of Mantua, an attractive allegory. — *1259. *Cima da Conegliano*, Madonna and Child, with St. John and Mary Magdalen, richly coloured. — *1567. *Perugino*, Conflict between Cupid and Chastity; the visitor should compare this work with the similar scenes by Lorenzo Costa (No. 1261) and Mantegna (opposite). — 1323. *Ghirlandajo*, Christ bearing the Cross. — 1526. *Signorelli*, Adoration of the Magi. — 1167. *Fr. Bianchi*, Madonna enthroned, between SS. Benedict and Quentin. — Above the door: 1512. *Lo Spagna* (not Raphael), God the Father and two angels, frescoes removed from the Villa Magliana near Rome, purchased in 1873 for the extravagant price of 206,500 fr. (8260*l.*).

The ***Grande Galerie**, or Room VI, is divided into six bays, marked A, B, C, D, E, F. — It contains nearly all the remaining

pictures of the Italian, Spanish, German, Netherlandish, and Early French Schools.

Bay A. High Renaissance Italian Masters.

On the right: 1382. *Marco da Oggiono*, Holy Family. — 1513. *After Raphael*, Madonna of Loretto (original lost). — *1114. *Albertinelli*, Madonna and Child with SS. Jerome and Zenobius, dated 1507, a fine work. — *Garofalo*, 1153. The Child Jesus sleeping, 1154. Madonna and Child, a reduced replica of a picture at Dresden. — 1115. *Albertinelli*, Christ appearing to Mary Magdalen. — 1420. *Giulio Romano*, Triumph of Titus and Vespasian, composed in the style of the ancient reliefs on the Arch of Titus at Rome. — 1602. *Leonardo da Vinci* (? school-piece), Bacchus, originally composed as John the Baptist in the wilderness. — 1603. *Marco da Oggiono* (?), Copy of Leon. da Vinci's Last Supper (the Milan fresco). — *1350. *Lor. Lotto*, St. Jerome in the desert, dated 1500; the landscape breathes the poetry of solitude, of which the saint is the living counterpart. — 1394. *Montagna*, Concert of children. — 1551. *Garofalo*, Holy Family. — 1515. *Andrea del Sarto*, Holy Family.

*1399. *Palma Vecchio*, Adoration of the Shepherds: the figures resembling portraits, exuberantly natural (*C.*). — *1465. *Tintoretto*, Paradise. — 1190. *Paolo Veronese*, Holy Family. — *1588. *Titian*, Portrait of Francis I. of France, painted about the year 1530 from a medal, and yet reproducing the characteristically quaint features and royal bearing of that monarch. — *1580. *Titian*, Holy Family. — 1197. *P. Veronese*, St. Mark and the three cardinal Virtues (Faith, Hope, and Charity), a ceiling-painting from the palace of the doges at Venice. — 1597. *Leonardo da Vinci*, John the Baptist, with an enthusiastic, ecstatic expression of countenance (retouched). — *1501. *Raphael*, St. Margaret, painted, according to Vasari, almost entirely by Giulio Romano.

*1507. *Raphael* and *Giulio Romano*, Portrait of Johanna of Aragon, painted in 1518, the head only, according to Vasari, having been painted by Raphael (comp. p. 109). — *1170. *Bonifazio* (Venetian School), Raising of Lazarus. — 1500. *Raphael*, John the Baptist in the wilderness, probably genuine, but completely ruined. — *1514. *Andrea del Sarto*, Caritas, signed 1518, somewhat recalling Michael Angelo's style of composition, injured in the colouring.

1464. *Tintoretto*, Susanna at the bath. — *Paolo Veronese*, 1195. Golgotha; 1188. Susanna in the bath. — 1438. *Bagnacavallo*, Circumcision of Christ. — 1149. *Barocci*, Circumcision of Christ, 1580.

Left wall, beginning again from the entrance: —

*1158. *Giovanni Bellini*, Madonna with SS. Peter and Sebastian. — 1284. *Lor. di Pavia*, Family of the Madonna. — *1435. *Francia*, Nativity, a small picture executed with loving care. — 1211. *Carpaccio*, Sermon of St. Stephen. — *1604. *School of Leon. da Vinci*,

perhaps *Cesare da Sesto*, Madonna with the scales. — 1285. *Gaudenzio Ferrari*, St. Paul, dated 1543. — 1199. *P. Veronese*, Portrait. — 1135. *Giorgione*, Holy Family.

*1591. *Titian*, Portrait of a man in black, resembling No. 1592 (p. 115), and painted at the same period.

**1587. *Titian*, Jupiter and Antiope, known as the 'Venus del Pardo', painted in 1574. Comp. p. 109.

'Though injured by fire, travels, cleaning, and restoring, the masterpiece still exhibits Titian in possession of all the energy of his youth, and leads us back involuntarily to the days when he composed the Bacchanals. The same beauties of arrangement, form, light, and shade, and some of the earlier charms of colour are here united to a new scale of effectiveness due to experience and a magic readiness of hand. . . . The shape of Antiope is modelled with a purity of colour and softness of rounding hardly surpassed in the Parian marble of the ancients.'

C. & C.

*1154. *Fra Bartolommeo*, Madonna enthroned, with saints (1511).

'Christ gives the ring to the kneeling Catherine of Siena. This charming idea, rendered with Leonardesque elegance, conveys a sense of great affection and veneration towards Christ on the part of his mother, expressed chiefly by movements emulating those of the Bella Giardiniera in softness.'

C. & C.

*1351. *Lor. Lotto*, Holy Family. — **1581. *Titian*, Christ and the two disciples at the Supper of Emmaus, painted about 1547.

'A genre picture in monumental setting, a mixture of the commonplace and the sublime, forming a kind of precursor to that naïve and piquant mode of rendering the sacred narrative which was afterwards rendered almost classical by Paolo Veronese.' *C. & C.*

1484. *Rossi*, Thomas's unbelief. — *1418. *Giulio Romano*, Nativity of Christ, painted as an altarpiece for S. Andrea at Mantua.

*1599. *Leonardo da Vinci*, Holy Family, known as 'La Vierge aux Rochers', a work of the highest merit; the light on the flesh-tints is still brilliant, but the shadows have become very dark. — 1172. *Bonifazio*, Madonna, St. Agnes, and St. Catharine; *1196. *Paolo Veronese*, Christ and the disciples at Emmaus; the subsidiary figures the most attractive. — 1579. *Titian*, Holy Family, perhaps executed in part by a pupil.

**1583. *Titian*, Christ crowned with thorns, painted about 1560.

'The pictures of this period show various allusions to antiquity. Titian seems to have been specially interested in the Laocoon. The impression produced on him by that work is most worthily utilised in the chief figure in his 'Crowning with thorns', although the master's efforts to attain fidelity to nature have led him into exaggerations foreign to antiquity. — Strangely enough, though warm and golden in general tone, the picture has less variety and more uniformity of colour than usual.'

C. & C.

*1578. *Titian*, 'La Madonna del Coniglio', or the Virgin with the rabbit, painted in 1530.

'A master-piece in which Titian substitutes for the wilds of Bethlehem the lovely scenery of the Isonzo and Tagliamento. He represents the Virgin seated on the grass with her hand on a white rabbit, and St. Catherine by her side stooping with the infant Christ: a charming group in the corner of a landscape, — a group on which all the light of the picture is concentrated, whilst the broad expanse behind with the wooded farmstead in its right, the distant village, the chain of hills, and the

far-off mountains lost in blue haze, lies dormant under the shade of a summer cloud. St. Catherine and the Virgin are both portraits.' — *C. & C.*

1516. *Andrea del Sarto*, Holy Family. — *1153. *Fra Bartolommeo*, Annunciation, with six saints, dated 1515. — *1506. *Raphael*, Portrait of a young man, painted after 1515. — 1597. *Leonardo da Vinci*, John the Baptist (interesting comparison with No. 1602, p. 118). — *1505. *Raphael*, Portrait of Count Castiglione, a poem regarding which still exists, painted about 1516, with masterly management of the different shades of colour. Comp. p. 109.

1531. *Solario*, Charles d'Amboise. — 1189. *Paolo Veronese*, Esther before the wrathful Ahasuerus, very lifelike and dramatic.

*1600. *Leonardo da Vinci* (?), Female portrait.

'It was formerly, without any authority, called *La Belle Féronnière* (a mistress of Francis I.), but is probably the portrait of *Lucrezia Crivelli*, the mistress of Ludovico Sforza, and must, therefore, have been painted at Milan. The figure is remarkable for its graceful and noble bearing, and attractive owing to the gentle tinge of melancholy which pervades the features.' *Kugler.*

*1589. *Titian*, Allegory, painted for Alphonso Davalos, Marchese del Vasto, representing that general taking leave of his wife when summoned by the emperor to Vienna in 1532 to fight against the Turks (see also p. 110).

'As an allegorical creation and as a work of a potent master of colour, Titian's canvas is one of the most entrancing that was ever created. There is such perfect sweetness of tone, such a rich strain of harmony in tints, such a solemn technical mastery — that we can do no more than look on and wonder.' *C. & C.*

1593. *Titian* (?), Portrait. — 1185. *John of Calcar*, Portrait, dated 1540. — 1429. *Bassano*, Giovanni da Bologna. — 1194. *P. Veronese*, The road to Calvary (unfinished). — 1150. *Barocci*, Coronation of the Virgin, with SS. Lucia and Anthony.

In the middle, 1462. *Dan. da Volterra*, David beheading Goliath, forced and exaggerated (painted on both sides).

Bay B. Italian Academic School of Bologna (Eclectics) and Naturalistic School of Naples. — Spanish School.

On the right: *Pietro da Cortona*, 1164. Madonna and Child, with St. Martina; 1165. Romulus and Remus. — 1379. *Maratta*, Portrait of Maria Magdalena Rospigliosi. — 1218. *Ann. Carracci*, Child Jesus sleeping, known as the 'Silence of Carracci'. — 1441. *Guido Reni*, Purification of the Virgin. — 1124. *Caravaggio*, Alof de Vignacourt, grand-master of the Maltese Order. — 1111. *Albani*, Diana and Actæon. — 1450. *Guido Reni*, St. Sebastian. — 1257. *Cesari*, Diana and Actæon. — *Ann. Carracci*, *1217. Mary and the Child, to whom St. Joseph is giving cherries, or 'La Vierge aux Cerises'; 1227. Martyrdom of Stephen; 1231. Landscape. — 1123. *Caravaggio*, Concert. — 1210. *Cigoli*, St. Francis of Assisi. — 1537. *Spada*, Æneas and Anchises. — 1619. *Domenichino*, Landscape. — 1456. *Guido Reni*, Rape of Helen, theatrical. — *Albani*, 1110. Venus and Adonis, 1109. Cupids disarmed.

1392. *P. Mola*, Vision of St. Bruno. — 1447. *Guido*, Ecce Homo. — 1495. *Sassoferrato*, Annunciation. — 1235. *Ant. Carracci*, The Deluge.

1739. *Zurbaran*, Funeral of a bishop. — *1716. *Murillo*, Miracle of St. Diego, known as the 'Cuisine des Anges', representing a poor monastery in Spain being provided with food by angels. — *1738. *Zurbaran*, Conference of St. Peter of Nola and St. Raymond of Pennaforte. — 1329, 1328. *Guardi*, Church of La Salute at Venice, with the doge embarking on the Bucintoro. — *Murillo*, 1714, 1715. Christ in Gethsemane, and Christ scourged, painted on marble; *1708. Immaculate Conception of the Virgin. — 1721. *Spagnoletto*, Adoration of the Shepherds.

The adjoining room contains the pictures of the French school described at p. 131.

Left wall, beginning from the other end: 1519. *Savoldo*, Portrait. — 1594. *Titian*, Portrait of a knight of Malta. — 1276. *G. Dosso*, St. Jerome. — 1187. *P. Veronese*, Destruction of Sodom. — 1577. *Titian*, Madonna. — *1445. *G. Reni*, Peter receiving the keys of heaven. — *1171. *Bonifazio*, Holy Family. — 1121. *Caravaggio*, Death of the Virgin, painted for a church in Rome which declined to receive it. — 1390. *Mola*, John the Baptist preaching. — 1133. *Anselmi*, Madonna, with SS. Stephen and John the Baptist. — 1408. *Panini*, St. Peter's at Rome. — *1203. *Canaletto*, The Grand Canal with the church of S. Maria della Salute at Venice. — *1613. *Domenichino*, St. Cecilia. — *1479. *Salv. Rosa*, Cavalry battle. — 1288. *Dom. Feti*, Melancholy. — 1480. *Salv. Rosa*, Landscape in the Abruzzi, with soldiers. — 1239. *Lod. Carracci*, The Virgin appearing to St. Hyacinthe.

*1732. *Velazquez*, Philip IV. of Spain, in a simple but majestic style. — **1710. *Murillo*, Nativity of the Virgin, with exquisitely-blended colours. — *1723. *Spagnoletto*, St. Paul the hermit. — 1734. *Velazquez*, Thirteen portrait-figures. — *1717. *Murillo*, Beggar-boy 'cherchant à détruire ce qui l'incommode': the intent expression is full of life and the light admirable. — 1334. *Guardi*, Coronation of the doge of Venice. — *1737. *Velazquez*, Portrait of an ecclesiastic of Toledo (1633). — 1722. *Spagnoletto*, Entombment. — 1712. *Murillo*, Madonna with the rosary, of his earlier period. — 1333. *Guardi*, Sala del Collegio, in the doges' palace at Venice. — 1704. *Goya*, Guillemardet, ambassador of the French Republic at Madrid, 1798.

Bay C. Early French School.

On the right: 1004, 1005. *French School of the 15th cent.*, St. Peter and St. John the Evangelist, with the donors. — 1013. *School of Fontainebleau (15th cent.)*, Diana. — 155. *Jean Cousin*, Last Judgment (one of the only two pictures of this artist). — 304. *Fréminet*, Mercury bidding Æneas abandon Dido. — 1035. *Un-*

known artist of the 16th cent., Ball at the court of Henri III. — 1014. *School of Fontainebleau (16th cent.)*, Moderation of Scipio.

On the left: 126. *Clouet* (?), Francis I. — 1007. *French School of the 16th cent.*, Francis I. — 998. *French School of the 15th cent.*, Descent from the Cross. — 995. *French School of the 14-15th cent.*, Last communion and death of St. Denis. — *289. *J. Foucquet*, Charles VII. — Several other interesting portraits of the old French school.

Bay D. German and Netherlandish Schools.

On the right: *2202, *2198. *Flemish School of the 15th cent.*, Annunciation, Pastoral Instruction. — *Mabuse*, 1998. Virgin and Child; 1997. Carondelet, chancellor of the Netherlands. — 2201. *Flemish School of the 15th cent.*, Mater dolorosa. — 2479. *Ant. Moro*, Dwarf of Charles V. — 2738. *Flemish School of the 16th cent.*, Last Supper, Preparation for the Entombment, and St. Francis receiving the 'stigmata'. — *2029. *Q. Matsys*, Banker and his wife, of very delicate workmanship; replicas, with slight variations, are to be seen at Valenciennes, Nantes, etc. — *2739. *German School of the 16th cent.*, Adoration of the Magi. — 2200. *Flemish School*, Christ. — *2196. *Rogier van der Weyden*, Descent from the Cross. — 2717. *Holbein*, Portrait of Sir Thomas More, the English chancellor, a small and spirited picture, probably painted soon after the painter's arrival in England (1526). — 2703. *Lucas Cranach*, Venus, dated 1529. — 1921. *Jan Brueghel*, surnamed '*Velvet*' *Brueghel*, Battle of Arbela. — *2345. *Alb. Cuyp*, Thunder-storm at sea. — 2106. *Rubens*, Portrait of the Grand Duke Francis of Tuscany, father of Marie de Médicis. Opposite: 2107. *Rubens*, Johanna of Austria, wife of the preceding, at the beginning of the series by Rubens, mentioned below. — *1975. *Ant. van Dyck*, Portrait of the Duke of Richmond. — *2378. *Jan van Goyen*, River-scene, dated 1647. — 2340. *Craesbeke*, The artist painting a portrait; his best work. — 2144. *Frans Snyders*, Wildboar hunt. — 1993. *Jan Fyt*, Dead game. — 2304. *Ludolf Bakhuizen*, Dutch ships of war. — 2164. *David Teniers the Elder*, Heron-hawking, with Archduke Leopold on horseback on the right (erroneously ascribed to the younger Teniers). — 2465. *Mierevelt*, Portrait. — 2022. *Jan van der Meer of Haarlem*, Scene at a tavern-door, dated 1652. — 2483. *A. van der Neer*, Canal at sunset. — 2369. *Lely* (?), Portrait. — 2011. *Jac. Jordaens*, Christ driving the money-changers out of the Temple, somewhat trivial in composition, but masterly in its realistic vigour. — 2305. *L. Backhuysen*, Harbour of Amsterdam. — 2072. *F. Pourbus the Younger*, Marie de Médicis. [The adjoining door leads to the French galleries, see p. 127.] — 2160. *Teniers the Younger*, Tavern by a brook.

*2108. *Rubens*, Marie de Médicis. — The large pictures by Rubens higher up will be noticed afterwards in a single group.

2039. *Van der Meulen*, Louis XIV. and his troops crossing the Rhine at Emmerich in 1672. — 2500. *Adr. van Ostade*, The smoker.

— *2568. *Pieter Slingelandt*, The family, one of the finest works of the master, who is said to have worked at the collars and cuffs of the boy for a whole month. — 2361. *Jan le Ducq*, The marauders.

*1968. *A. van Dyck*, Children of Charles I. of England. — *2360. *Jan le Ducq*, Interior of a guard-house, his principal work. — 2320. *Nicolas Berchem*, Landscape with cattle. — 2137. *Ryckaert*, Interior of a studio. — 2561. *Jac. van Ruysdael*, Landscape. — 2509. *Isaac van Ostade*, Vehicle in a village-street. — 2033. *Van der Meulen*, Louis XIV. entering Douai, 1667. — *2389. *D. Hals*, Open-air festival. — *Teniers*, 2166. Miller, 2165. Smoker. — *2356. *Ger. Dou*, Reading the Bible, a very attractive, peaceful, domestic scene. — *2430, *2429. *Dujardin*, Cattle pasturing, Landscape with cattle. — 2736. *Seibold*, Portrait of the artist. — 2351. *Dou*, Trumpeter.

Farther on, to the left, and turning in the opposite direction: — 2580. *Jan Steen*, Bad company. — 2414. *Pieter de Hooch*, Courtyard and porch by sunset. — *2596. *Adr. van de Velde*, Cattle on the bank of a canal, by evening-light. — *2420. *J. van Huysum*, Flowers. — *2391. *Jan Dav. de Heem*, Fruit and pottery. — *2589. *G. Terburg*, The concert, a little piece of delicate workmanship. — 2460. *Metsu*, The music-lesson. — 1912. *A. Brouwer*, Interior of a tavern. — 2482. *Moucheron*, Starting for the hunt. — *2116. *Rubens*, Tournament in front of a fortress by sunset, a spirited sketch. — 1972. *Van Dyck*, Portrait of François de Moncade. — *2158. *Teniers the Younger*, Temptation of St. Anthony. — 2346. *Dekker*, Landscape. — *Teniers the Younger*, *2155, Peter's Denial; among the soldiers at the table is the artist himself; *2346. The works of mercy. — 2074. *Pourbus the Younger*, Guillaume de Vair, Keeper of the Seals of France. — *2403. *Hobbema*, Forest-landscape.

*2536. *Rembrandt*, Family of Tobias revering the departing angel, painted in 1637; very characteristic of the master's easy and genial mode of rendering Bible scenes, and admirable for its warm and harmonious colouring and its poetry of chiaroscuro. — 2047, 2048. *Van der Meulen*, Battles, resembling miniatures in delicacy of detail. — *2058. *Isaac van Ostade*, Vehicle in a village-street. — *2484. *Aart van der Neer*, Village-scene by moonrise. — *J. van Huysum*, 2422. Flowers and fruit; 2421 (after 2601), Basket of flowers. — 2061. *Adr. van der Venne*, 'Fête champêtre', with allegorical allusions to the peace in 1609 between Archduke Albert and the Dutch.

*2373. *Govaert Flinck*, Portrait of a girl. — 2623. *Phil. Wouverman*, Starting for the hunt. — *2330. *Ferd. Bol*, Portrait of a mathematician. — *2501. *Adr. van Ostade*, A drinker. — *2545. *Rembrandt*, Portrait of a young man, dated 1658. — 2600. *Will. van de Velde*, Harbour. — *2350. *Ger. Dou*, Village-grocery. — *2394. *Bart. van der Helst*, Four directors of a guild of archers awarding the prize to the victor. — *2352. *Ger. Dou*, Cook. — *2593. *Adr.*

van de Velde, Prince of Orange on the beach at Scheveningen. — 2353. *Ger. Dou*, Girl with a cock at a window. — 2625. *Phil. Wouverman*, Stag-hunt. — *2415. *Pieter de Hooch*, Two ladies and cavaliers in a room, with admirable rendering of sunshine. — 2315. *Nic. Berchem*, Cattle wading through a ford, of the master's happiest period. — 2359. *Ger. Dou*, Portrait of himself. — *2355. *Ger. Dou*, The dentist.

*2114. *Rubens*, Portrait of a lady of the Boonen family. — 2070, 2071 (beyond 2495), *Fr. Pourbus the Younger*, Two portraits of Henri IV. of France. — *2495. *Adr.* or *Isaac van Ostade*, Domestic scene, supposed to be the two Ostades and their families. — *J. van Huysum*, 2424. Vase of flowers; 2423 (beyond 2075), Flowers and fruit. — *2075. *Rubens*, Lot's flight, dated 1625. — *Teniers the Younger*, *2162. Tavern with card-players; *2156 (beyond 2539), The Prodigal Son. — *2559. *Jac. van Ruysdael*, Autumnal landscape. — *2554. *Rembrandt*, Portrait of himself, dated 1637. — *2111. *Rubens*, Portrait of Baron de Vicq, ambassador of the Netherlands at the French court. — *2714. *Holbein*, Portrait of William Warham, Archbishop of Canterbury, at the age of seventy, dated 1528. — *2713. *Holbein*, Portrait of Nic. Kratzer of Munich, astronomer to Henry VIII. of England, dated 1528, the finest Holbein in the Louvre. — 2716. *Holbein*, Portrait. — Above, to the right, 1961. *Van Dyck*, Madonna and Child with SS. Magdalen, David, and John the Baptist. — 2202bis. *Flemish School*, Madonna and donors (triptych). — 2732. *Rottenhammer*, Death of Adonis, in the style of Tintoretto. — 2705. *Lucas Cranach*, Portrait. — 2028. *School of Memling*, Resurrection of Christ, Ascension, and St. Sebastian. — 2719. *Holbein*, Portrait of Sir Richard Southwell, a replica, or perhaps a skilful copy of the picture at Florence. — *2737. *School of Cologne* (15th cent.), Descent from the Cross. — *1957. *Gér. David* (?), Marriage at Cana, with a view of the Hôtel de Ville of Bruges on the left. — *2030. *Quentin Matsys*, Christ imparting a blessing.

We now proceed to examine the series of large **Paintings by *Rubens* (Nos. 2085-2105), beginning on the same side, a little higher up. Marie de Médicis, widow of Henri IV., for a time regent for her son Louis XIII., and afterwards exiled, returned to France in 1620, and resolved to embellish her Luxembourg Palace with paintings on a very extensive scale. Rubens, to whom the task was entrusted, came to Paris in 1621, where he painted the sketches (eighteen of which are now at Munich), after which he returned to Antwerp and executed the pictures there with the aid of his pupils. In 1625 the completed works were brought to Paris, where they received a few final touches from Rubens himself. The scenes are as follows: — 2085. The three Fates spin the fortunes of Marie de Médicis. — 2086. Birth of Marie (1575, at Florence); Lucina, the goddess of births, is present with her torch; Florentia, the goddess

of the city, holds the new-born infant; on the right is the river-god of the Arno. — 2087. Her education, conducted by Minerva, Apollo, and Mercury; on the right are the Graces. — *2088. Amor shows the princess the portrait of Henri IV.; above are Jupiter and Juno; beside the king appears Gallia. — 2089. The nuptials; the Grand Duke Ferdinand of Tuscany acts as proxy for his niece's husband. — 2090. The queen lands at Marseilles. — 2091. Wedding festival at Lyons; Henri IV. in the character of Jupiter, and Marie de Médicis in that of Juno; in the chariot in front the patron-goddess of Lyons. — 2092. Birth of Louis XIII.; behind the queen is Fortuna; the infant is in the arms of the genius of Health. — 2093. Henri IV., starting on his campaign against Germany (1610), entrusts the queen with the regency. — *2094. Coronation of the queen by Cardinal de Joyeuse at St. Denis; the king is observed in a gallery above. — *2095. Apotheosis of Henri IV.; below are Victoria, in a yellow robe, and Bellona with a trophy; on the right is enthroned the mourning queen between Minerva and Wisdom; at her feet are Gallia and noblemen. — *2096. Regency of the queen under the protection of Olympus; Mars, Apollo (a copy of the antique Belvedere), and Minerva drive away the hostile powers; Juno and Jupiter cause the chariot of France to be drawn by gentle doves. — 2097. The queen in the field during the civil war; she is crowned by Victoria. — 2098. Treaty between France (on the right) and Spain (left); princesses of the allied courts are mutually destined to marry the heirs to the two thrones. — *2099. Prosperity prevails during the regency; the queen enthroned bears the scales of justice; on the right are Minerva, Fortuna, and Abundantia; on the left Gallia and Time; below are Envy, Hatred, and Stupidity. — *2100. The queen commits the rudder of the ship of the state, rowed by the virtues, to Louis XIII. on his majority. — 2101. Flight of the queen (1619). — 2102. Mercury presents himself to the queen as a messenger of peace. — 2103. The queen is conducted into the temple of peace. — *2104. Marie de Médicis and Louis XIII. in Olympus; below is the dragon of rebellion. — *2105. The god of time brings the truth to light; above is the king giving his mother a chaplet of peace.

In the centre, between this bay and the following: 2701. *Hans Sebald Beham*, History of David, dated 1534, with the armorial bearings of Albert of Brandenburg, Archbishop of Mayence: Siege of Rabba; David seeing Bathsheba; Saul and David returning in triumph from a battle with the Philistines; David and Nathan. The figures all wear the Nuremberg costume of the period.

Bay E. Netherlandish Schools.

On the right: *2527. *Paul Potter*, Cows pasturing, very highly finished. — 2548. *Rembrandt*, Flayed ox. — *2159. *Teniers*, Village festival. — 2142. *Snyders*, The animals of Noah's ark. — 2544.

Rembrandt, Portrait of an old man, dated 1638. — *2588. *Terburg*, The music-lesson, a charming work. — *2553. *Rembrandt*, Portrait of himself, dated 1634. — 1934. *Phil. de Champaigne*, Two nnns of Port-Royal (p. xxx). — 2314. *Berchem*, Landscape. — 1954. *Caspar de Crayer*, Equestrian portrait of Archduke Ferdinand of Anstria, governor of the Netherlands. — 2606. *Ary de Voys*, Portrait. — *2497. *Adr. van Ostade*, Fish-dealer. — *2532bis. *Pynacker*, Landscape at sunset. — *2611. *Jan Weenix*, Dead game, one of his principal works. — 2543. *Rembrandt*, Venus and Cupid, a portrait-picture, of his earlier period. — 2083. *Rubens*, Triumph of Religion; opposite, 2076. *Rubens*, Elijah in the desert fed by an angel, both painted in Spain as patterns for tapestry. — *2392. *Jan Davidsz de Heem*, Fruit and plate on a table. — 2016. *Jordaens*, Portrait of the Dutch admiral De Ruyter. — *J. Fictoor*, 2370. Isaac blessing Jacob, 2371. Girl at a window. — *Metsu*, 2462. Woman with a pitcher, 2463. Woman peeling apples. — 2332. *Both*, Landscape. — *1971. *A. van Dyck*, Portrait of the Marquis d'Aytona, the Spanish commander-in-chief in the Netherlands. — 2543. *Rembrandt*, Venus and Cupid (portraits), an early work. — *2388. *Fr. Hals*, The Van Beresteyn family of Haarlem. — *1970. *A. van Dyck*, Elizabeth of Austria, Regent of the Netherlands, as a Clarissinenun. — 2706. *Denner*, Portrait, of unrivalled finish. — 2163bis. *Teniers the Younger*, Landscape, the largest painting but one by this artist in the Louvre. — 2331. *Ferd. Bol*, Portrait. — 1927. *Phil. de Champaigne*, Repast at the house of Simon, the Pharisee.

On the left, beginning from the other end: *2458. *Metsu*, Vegetable-market at Amsterdam, one of his chief works. — 2538. *Rembrandt*, St. Matthew, dated 1661. — *2404. *Meindert Hobbema*, The mill. — *Snyders*, 2141. The earthly paradise, 2145. Fish-market. — 2044. *Van der Meulen*, Louis XIV. hunting the stag, with Fontainebleau in the background. — *2341. *A. Cuyp*, Landscape. — 2604. *Lievens*, Visitation. — *1974. *Van Dyck*, Portrait of a lady and her daughter. — *2343. *A. Cuyp*, The ride. — 2013. *Jordaens*, Childhood of Jupiter. — 1928. *Phil. de Champaigne*, Last Supper. — 2076. *Rubens*, Elijah (see above). — *2342. *A. Cuyp*, Two riders. — 2443. *Lairesse*, Hercules between Virtue and Vice. — 2372. *G. Flinck*, The angels appearing to the shepherds. — 1973. *Van Dyck*, Portrait of a man and a girl. — 1985. *Van Dyck*, Portrait of President Richardot of Brussels and his son. — 2113. *Rubens*, Helena Fourment, his second wife, with two of her children (unfinished). — *2557. *J. van Ruysdael*, River in a wood, with figures by *Berchem*, an important work of the master's best period. — 2035. *Van der Meulen*, View of Arras, in the foreground Maria Theresa in a carriage, behind which are Louis XIV. and his train on horseback. — 2405bis. *Hondecoeter*, Eagles alighting in a poultry-yard. — 2498. *Adrian van Ostade*, Interior of a cottage, with admirable chiaroscuro. — 2612bis. *Weenix*, Dead game. — 2546. *Rembrandt*,

Portrait of a man. — 2078. *Rubens*, Madonna surrounded by angels. — 2425bis. *J. van Huysum*, Flowers. — 2068. *Pourbus the Younger*, Last Supper.

At the windows, two Sèvres vases of the Restoration period.

Bay F. Netherlandish Schools.

On the right: *2115. *Rubens*, Rustic merry-making (comp. p. 110). — 2637. *Wynants*, Landscape, with figures by *Adr. van de Velde*. — 2399, 2395. *Van der Helst*, Portraits. — *2487, 2486. *Caspar Netscher*, Lesson on the bass-viol, Singing lesson. — *2560. *J. van Ruysdael*, Mountain-landscape, with a sunbeam shining through the parting clouds; figures by *Ph. Wouverman:* poetically rendered, and masterly in its silvery, greenish-grey tone. — 2163. *Teniers the Younger*, Tavern. — 2499. *A. van Ostade*, The businessman. — 2312. *C. Bega*, Rustic interior. — 2528. *Potter*, Grey horse (1653). — *1969. *Van Dyck*, Duke Charles Louis I. of Bavaria (full face) and his brother Robert, Duke of Cumberland. — 2576. *G. Sprong*, Portrait. — 2321. *N. Berchem*, Landscape with animals. — *2383. *Frans Hals*, Descartes. — 2410, 2411. *Honthorst*, Portraits of the same persons as No. 1969. — 2609. *Weenix*, Marauders repulsed. — 1953. *De Crayer*, St. Augustine in an ecstatic trance.

To the left, beginning at the other end: *1962. *Van Dyck*, Madonna and donors. — 2595. *A. van de Velde*, Landscape with cattle. — 2642. *Dutch School of the 17th cent.*, Chamber of rhetoric. — *2578. *Jan Steen*, Roysterers, dated 1674; a most humorous and joyful scene, full of happy motives. — *2541, *2540 (beyond 2558). *Rembrandt*, Two philosophers in profound meditation, dated 1633. — *2558. *J. van Ruysdael*, Stormy sea on the Dutch coast; a work of marvellous poetry, striking effect, and masterly treatment. — 2082. *Rubens*, Crucifixion. — 2537. *Rembrandt*, Good Samaritan (dated 1648). — 2511. *Isaac van Ostade*, Frozen canal. — 1964. *Van Dyck*, St. Sebastian with angels. — *2386, *2387. *Fr. Hals*, Portraits of Nic. de Beresteyn and his wife. — 2313. *Berchem*, Environs of Nice (?). — 1929. *Phil. de Champaigne*, Last Supper (variation of No. 1928). — *Fr. van Mieris*, 2471 (under 2387), Tea party, 2472 (farther on), Flemish family. — *2475. *Mieris the Elder*, The cook. — 2069. *Porbus*, St. Francis receiving the stigmata.

Supplementary Room of the German and Netherlandish Schools, see p. 144.

We now return to the nearest door, and on the left enter the —

French School *(Salles Françaises)*, the works of which are arranged in chronological order (comp. Introd., p. xxix). The first five rooms contain works of secondary importance.

IX. Room. 71. *Bourdon*, Descent from the Cross; 58. *Valentin*, The Tribute-money; 539. *Le Nain*, Nativity; 1049. *French School of the 15th cent.*, Calvary, St. George triumphant, Martyrdom of St. George.

X. Room. Twenty-two pictures by *Eustache Lesueur* illustrating the life of St. Bruno, the founder of the Order of Carthusians, painted on wood in 1645-48 for the Carthusian Monastery at Paris, but freely retouched. The best is 584. Death of St. Bruno. — In the centre of the room, recent acquisitions, including: *Belloc*, Portraits of his wife and daughter; *H. Vernet*, Portrait of Isabey.

XI. Room. Works by *Lesueur:* 591-596. Birth of Cupid and scenes in his life; 598-602. The Muses, brought from the Hôtel Lambert (p. 222). — In the centre: sixteen landscape-studies by *Chintreuil.*

XII. Room. Fifteen views of French sea-ports by *Joseph Vernet* painted for Louis XV., with good light-effects.

XIII. Room. Sea-pieces by *Jos. Vernet*, and a few paintings by British artists (Constable, Lawrence, Morland, etc.).

We next reach the staircase to the French galleries mentioned at p. 89, and the —

Galerie Française du xviie Siècle, or Room XIV. On the right: 730. *N. Foussin*, Bacchanal. — *Valentin*, 57. Judgment of Solomon; 56. Judgment of Daniel. — 742. *Poussin*, Apollo and Daphne, unfinished. — 513. *Chas. Lebrun*, Alexander entering Babylon, a large picture, painted (like Nos. 509-512, see below) as a design for Gobelins tapestry. — 558. *Lesueur*, Christ appearing to Mary Magdalen. — 504. *Lebrun*, Martyrdom of St. Stephen. — 718. *N. Poussin*, Assumption. — *556. *Lesueur*, Bearing of the Cross. — 713. *Nicolas Poussin*, Holy Family. — 494. *Lebrun*, Adoration of the Shepherds. — *Poussin*, 740. Landscape, with Orpheus and Eurydice; 709. The Israelites gathering manna in the wilderness (Rome, 1639); 710. The Philistines struck with the pestilence, painted at Rome abont 1630; 706. Moses in the ark of bulrushes. — 562. *Lesueur*, St. Scholastica appearing to St. Benedict. — 502. *Lebrun*, Pietà. — *434. *J. Jouvenet*, Raising of Lazarus, one of the best and most characteristic works of this artist (1706). — *560. *Lesueur*, Preaching of St. Paul at Ephesus (1649), the chief figure after Raphael. — 511. *Lebrun*, The tent of Darius, one of the Gobelins series mentioned above. — 715. *Poussin*, The blind beggars of Jericho. — *Claude Lorrain* (unsurpassed in rendering soft and vaporous atmosphere), *313. Harbour at snnset, an ideal landscape; 312. Landscape with village-festival, both painted in 1639; the figures, as in most pictures by this artist, are by another hand. — *Poussin*, 726. The young Pyrrhus, son of the king of Molossus, rescued from the pursuit of his rebellious subjects by two faithful followers of his father; 712. Adoration of the Magi. — 59. *Valentin*, Concert. — 433. *Jouvenet*, The miraculous draught of fishes, 1706. — 724. *Poussin*, Rape of the Sabine women. — *Lebrun*, 497. Christ in the desert, waited on by angels; 501. Crucifixion. — 529. *Lefebvre*, Master and scholar. — *Cl. Lorrain*, *323. Harbour, 315. Anointing of David. — 707. *Poussin*, The infant Moses spurning

the crown of Pharaoh with his feet. — 456. *Lahire*, Pope Nicholas V. opening the burialvault of St. Francis of Assisi. — *317. *Claude Lorrain*, Harbour, of great vigour and depth of colouring. — 790. *Rigaud*, Robt. de Cotte, the architect. — *557. *Lesueur*, Descent from the Cross, one of the painter's master-pieces. — *510. *Lebrun*, Battle of Arbela, another of the Gobelins series mentioned above. — 322. *Claude Lorrain*, The ford.

On the exit-wall: 52. *Bon Boulogne*, St. Benedict resuscitating a child; 555. *Lesueur*, The Annunciation, painted under the influence of Guido Reni.

318. *Claude Lorrain*, Sea-port. — 736. *Poussin*, Spring, or the earthly paradise. — 780. *Rigaud*, Presentation in the Temple. — *Poussin*, 737. Summer, or Ruth and Boaz; 729. Bacchanal. — *Claude Lorrain*, 325. Defile of Susa, 324. Siege of La Rochelle. — 977. *Vouet*, Riches. — *Poussin*, 738. Autumn, or the spies returning with grapes from the Promised Land; 727. Mars and Venus; 721. John the Baptist; 739. Winter, or the Deluge. — 512. *Lebrun*, Alexander and Porus. — 720. *Poussin*, Death of Sapphira. — 554. *Lesueur*. The young Tobias departing on his journey with the blessing of his father. — 544. *Le Nain* (?), Procession in a church. — *Poussin*, 716. The Woman taken in adultery; 714. Holy Family. — 515. *Lebrun*, Death of Meleager. — 782. *Rigaud*, Philip V. of Spain, at the age of 17, painted in 1700. — 314. *Claude Lorrain*, Cleopatra received by Antony at Tarsus. — 735. *Poussin*, Time delivering Truth from the attacks of Envy and Discord, executed as a ceiling-painting for Card. Richelieu in 1641. — 24, 23. *Blain de Fontenay*, Flowers and Fruit. — 316. *Claude Lorrain*, Ulysses restoring Chryseis to her father (figures by *Fil. Lauri*). — *734. *Poussin*, Three Arcadian shepherds and a maiden surrounding an old tombstone which they have found and which bears the inscription 'Et in Arcadia ego': a simple, harmonious, and much admired composition (comp. p. xxx). — *628. *Mignard*, The Virgin with a bunch of grapes ('la Vierge à la grappe'). — *Poussin*, *711. Judgment of Solomon; 705. Moses in the ark of bulrushes. — *781. *Rigaud*, Louis XIV., painted from life (1701). — 452. *Lahire*, Virgin and Child. — 514. *Lebrun*, Meleager and Atalanta. — 498. *Lebrun*, Christ entering Jerusalem. — 971. *Vouet*, Presentation in the Temple. — 722. *Poussin*, Vision of St. Paul. — 505. *Lebrun*, Repentant Magdalen, perhaps a portrait of Mlle. de la Vallière, mistress of Louis XIV. — 540. *Le Nain*, Forge. — 530 *Lefebvre*, Portrait. — 500. *Lebrun*, Crucifixion. — 311. *Claude Lorrain*, Campo Vaccino. — 732. *Poussin*, Triumph of Flora. — *310. *Claude Lorrain*, Sea-port at sunrise. — *Mignard*, 634. St. Cecilia; 630. Bearing of the Cross. — 509. *Lebrun*, Crossing of the Granicus. — 483. *Largillière*, Count de la Châtre. — *704. *Poussin*, Eleazar and Rebecca. — 499. *Lebrun*, Bearing of the Cross.

We now enter a lofty saloon with vaulted ceiling, called the —

Salle des Portraits, or Room XV, which contains a collection of portraits of artists, founded in 1887 on the model of the collection at Florence. Some of the canvases have been brought from the other rooms of the Louvre, but the majority come from the Ecole des Beaux Arts and from Versailles, and are of historical value only. The most interesting are as follows, from right to left:

373. *Et. Jeaurat*, by Greuze; 640. *P. Mignard*, by himself; 525. *Jos. Vernet*, by Mme. Lebrun; *1983. *Van Dyck*, by himself; 743. *N. Poussin*, *2552. *Rembrandt*, 1148. *Guercino*, by themselves; 1944. *F. Mansart* and *Cl. Perrault*, by Phil de Champaigne; 1380. *Maratta*, by himself; 492. *N. Coustou* and 482. *Lebrun*, by Largillière; 760. *P. Puget*, by Fr. Puget; 147. *Courbet*, *521. *Mme. Lebrun*, 183. *Coypel*, by themselves; 524. *Hub. Robert*, by Mme. Lebrun; 265. *Rob. le Lorrain*, by H. Drouais; 333. *Canova*, by Fr. Gérard; 796. *H. Rigaud*, 214. *Eug. Delacroix*, 1947. *Phil. de Champaigne*, by themselves; 476. *J. L. David*, by Langlois; 786. *Lebrun* and *Mignard*, by Rigaud.

The lunettes of the ceiling are embellished with paintings by *Charles Muller* illustrative of the history of art in France: St. Louis and the Sainte Chapelle, Francis I. in the studio of one of his artists, Louis XIV. beginning the Louvre, Napoleon I. ordering its completion.

We now repass the large side-hall, in which the more recent works are hung, and inspect first the —

Galerie Française du xviiie Siècle, or Room XVI, containing French works of the 18th and 19th centuries. On the right: 670. *Oudry*, The farm. — 411. *Huet*, Dog and geese. — 902. *L. Mich. Vanloo*, Portrait of Soufflot, the architect. — 42. *Boucher*, The goal. — 671. *Oudry*, Dog. — 465-462. *Lancret*, The seasons. — 275. *J. Dumont* (called *Le Romain*), Madame Mercier, nurse to Louis XV., and her family. — *Desportes*, 234. Dog and partridges, 224. Portrait of a huntsman. — *Hub. Robert*, 798. View of Nîmes, 808. Ruins of a temple. — *J. Vernet*, 935. Castello S. Angelo, 936. (farther on) Ponte Rotto, at Rome. — 375, 374. *Greuze*, Studies of girls' heads. — 896. *J. B. Vanloo*, Diana and Endymion. — 900. *C. Vanloo*, Maria Lesczinska, queen of France. — *Boucher*, 33. The bagpipe, 30. Diana quitting the bath, 31. Venus demanding arms for Æneas from Vulcan, 32. Sleeping shepherdess. — 2722. *Angelica Kaufmann*, Baroness Krüdener and her daughter. — 99. *Chardin*, The Procuress. — *H. Robert*, 809. Landscape, 797. View of Orange. — 666. *Oudry*, Dog. — 170. *A. Coypel*, Esther before Ahasuerus. — 920. *J. Vernet*, The torrent. — *Chardin*, 97. The antiquarian monkey; 94. Weapons of the chase. — 863. *Taraval*, Triumph of Amphitrite. — 668. *Oudry*, Dog and game. — 658. *Nattier*, Mme. Adelaide, fourth daughter of Louis XV. — 261. *Drolling*, Kitchen interior. — 520. *Mme. Lebrun*, Abundance lead back by Peace. — 222. *De Marne*, Fair. — 913. *J. Vernet*, Moonlight. — 766. *Raoux*, Pygmalion and Galatea. — 223. *De Marne*, Start for the wedding.

End wall: 43. *Boucher*, Toilet of Venus. — 194. *David*, Paris and Helen. — *Greuze*, 370. The father's curse, 372. The repentant

son. These are characteristic examples of the 'bourgeois' dramas with a 'moral', which Greuze was so fond of painting. — 448. *Lagrenée*, Rape of Dejanira.

Left side, returning: 381. *Greuze*, Portrait of the artist. — 922. *J. Vernet*, Return from fishing. — 925. *J. Vernet*, Moonlight effect. — 35. *Boucher*, Pastoral scene. — *369. *Greuze*, The Marriage Contract, marked by skilful discrimination of individual character at a moment of great excitement. This is considered his master-piece. — 884. *Fr. de Troy*, Esther's toilet. — 698. *Perronneau*, Oudry, the painter. — 100. *Chardin*, Still-life; followed by several other works by *Chardin* and sea-pieces by *J. Vernet*. — 678. *J. Parrocel*, Passage of the Rhine by Louis XIV.'s army. — 969. *Voiriot*, Nattier, the painter. — *H. Robert*, 799. Interior of the temple of Diana at Nîmes, 807. Ruined portico. — 899. *C. Vanloo*, Huntsmen resting. — 867. *Tocqué*, Maria Lesczinska. — 803. *H. Robert*, Porticus of Octavia. — *92. *Chardin*, Grace before meat, his best work. — *982. *Ant. Watteau*, Embarking for Cythera, an admirable study for the picture at the Palace in Berlin. — 91. *Chardin*, The industrious mother. — *H. Robert*, 802. Porticus of Marcus Aurelius; 810. Park; 800. Pont du Gard. — *372. *Greuze*, The broken pitcher, the most popular of his works. — 45. *Boucher*, Pastoral. — 638. *Mignard*, The Grand Dauphin, son of Louis XIV., and his family. — 36. *Boucher*, Vulcan presenting Venus with arms for Æneas. — *Desportes*, 227. Hunt; 245. Fruit; 237. Still-life; 229. Portrait of the artist; 230. Dogs; 242. Game, fruit, and flowers; 249. Portrait of the artist. — 869. *Tocqué*, Portrait of a lady.

Between the doors: 835. *Santerre*, Susanna at the bath. — 938. *J. Vernet*, Sea-piece. — 853. *Subleyras*, Christ and Mary Magdalen.

Visitors who wish to adhere to the chronological order in studying the paintings of the French school should omit the next gallery for the present, and proceed to the Salon des Sept Cheminées (p. 136). Those whose time is limited may return through the Salon Denon to the Salle des Etats (see Plan, p. 88).

The **Salle Française du xixe Siècle**, or Room VIII, formerly the *Salle des Etats*, where the Chambers used to be formally opened by Napoleon III., has now been completely transformed, and the upper part has been lavishly decorated, though in a style open to criticism. As mentioned at p. 122, the farther end communicates with the Grande Galerie. We begin to the right, on entering from the Salle des Portraits (p. 130). — 140, 139. *Corot*, Views in Rome. — 251. *Diaz*, Views in the Pyrenees. — *250. *Eug. Devéria*, Birth of Henri IV. — *207. *Eug. Delacroix*, The barque of Dante. The cracking of this and other paintings in the gallery is attributed to the inferior quality of modern pigments, and to the necessity under which artists are brought by the exigencies of exhibition of varnishing too soon. — *Ingres*, 415. Peter receiving the keys of heaven; 419. Ruggiero delivering Angelica. — 147. *Courbet*, Deer

in cover. — 641. *Millet*, Church at Gréville. — 702. *Pils*, Rouget de l'Isle singing the Marseillaise. — 363. *Gleyre*, Lost illusions. — *156. *Couture*, Romans of the decadence. — 615. *Marilhat*, Ruins of the mosque of Sultan Hakem. — 841. *Ary Scheffer*, St. Augustine and his mother Monica. — 410. *Ingres*, Portrait of Cherubini. — 390. *Gros*, Francis I. and Charles V. visiting the tombs at St. Denis; an unhappy composition. — 138. *Corot*, Morning. — *417. *Ingres*, Apotheosis of Homer, an old ceiling-painting (p. 143). The figure of the 'Iliad', clad in red, is perhaps the best in this calm and dignified composition. — 145. *Courbet*, Stags fighting. — 744. *Prud'hon*, Crucifixion (unfinished). — 426, 427. *Ingres*, Portrait of M. and Mme. Rivière. — 643. *Millet*, Spring. — 956. *H. Vernet*, The Barrière de Clichy in 1814. — *889. *Troyon*, Bullocks going to their work. — 829. *Th. Rousseau*, The Dormoir of Bas Bréau. — 305. *Fromentin*, Hawking in Algiers. — 610. *Lethière*, Death of Virginia. — 817. *L. Robert*, Return from the pilgrimage to La Madonna dell' Arco at Naples. — 748. *Prud'hon*, Meeting of Francis II. and Napoleon after the battle of Austerlitz. — *847. *Th. Rousseau*, Forest of Fontainebleau. — 958. *H. Vernet*, Raphael at the Vatican. — Above the door, 142. *Couder*, The Levite of Mount Ephraim.

Beyond the door to the Grande Galerie, to the right coming from the latter: *17. *Benouville*, St. Francis of Assisi blessing his native town. — 184. *Daubigny*, Vintage in Burgundy. — *216. *P. Delaroche*, Death of Queen Elizabeth of England. — *816. *L. Robert*, Reapers in the Pontine Marshes. This and No. 817 (see above) are two works characterized by skilful grouping, energetic, and cheerful. — 840. *Ary Scheffer*, The Temptation in the wilderness. — No number, *Bellangé* and *Dauzats*, Review at the Tuileries (1810). — 847. *Sigalon*, The young courtesan. — *890. *Troyon*, Return to the farm. — 211. *Delacroix*, Jewish wedding in Marocco. — 416. *Ingres*, 'Madonna à la hostie'. — 609. *Lethière*, Brutus condemning his sons. — 210. *Delacroix*, Algerian women. — 50bis. *Bouchot*, Fall of the Directoire (Nov. 9th, 1799). — *213. *Delacroix*, Crusaders entering Constantinople. — 843. *Schnetz*, The vow to the Madonna. — 141. *Corot*, Landscape. — 209. *Delacroix*, The Barricade, July 28th, 1830. — 408. *Heim*, Capture of Jerusalem by the Romans. — 199. *David*, Mme. Récamier, unfinished. — 14. *Belly*, Pilgrims to Mecca. — 217. *Delaroche*, The Princes in the Tower of London. — *389. *Gros*, Napoleon after the battle of Eylau. — 212. *Delacroix*, Boat of the 'Don Juan', a wrecked vessel. — 957. *H. Vernet*, Judith and Holofernes. — 141bis. *Corot*, Italian scene. — 644. *Millet*, Gleaners, in the poetic and realistic style of the more famous 'Angelus' of this tardily appreciated artist. — 830. *Th. Rousseau*, Marsh in the 'Landes'. — *208. *Delacroix* Massacre at Scio. — 770. *Regnault*, General Prim.

We now again pass through the second French gallery (p. 130),

descend the great staircase, and re-ascend on the left side, passing the Nike of Samothrace (p. 106), to the —

Rotonde d'Apollon, a kind of vestibule, adorned with ceiling-paintings of the Sun (Fall of Icarus) and the four Elements, by *Blondel* and *Couder*. In the centre is a handsome marble vase, imitated from an antique vase of the Vatican, and surrounded with a beautiful modern mosaic by *F. Belloni*. The door opposite leads to the Salle des Bijoux (p. 135). The fine wrought-iron door of the 17th cent. on the right leads to the —

***Galerie d'Apollon.** This saloon, which is about 70 yds. in length, was constructed in the reign of Henri IV., burned down in 1661, and rebuilt under Louis XIV. from designs by *Charles Lebrun*, who left the decoration unfinished. It was then entirely neglected for a century and a half, but was at length completed in 1848-51. It is the most beautiful hall in the Louvre, and is considered one of the finest in the world. It derives its name from the central ceiling-painting by *Delacroix*, representing 'Apollo's Victory over the Python', a fine work both in composition and colouring (1849). The subjects of the other ceiling-paintings, beginning with the side next the Seine, are as follows: Triumph of the Waters (Neptune and Amphitrite), by *Ch. Lebrun* (about 1665); to the left, Summer (Ceres and her attendants beseeching the aid of the Sun God), by *Durameau*, 1775; in the middle, Castor as the morning-star, by *A. Renou*, 1781; to the right, Autumn (Triumph of Bacchus), by *H. Taraval*, 1769. Corresponding to these last three scenes, on the other side of the central picture: to the left, Winter (Æolus and the winds), by *Lagrenée the Younger*, 1775; in the middle, Diana as the Goddess of night, by *Lebrun*, about 1665; to the right, Spring (Flora and Zephyr crowning Cybele, the Goddess of the Earth, with flowers), by *Callet*, 1781. On the vaulting above the entrance is the Triumph of Cybele, with Bacchantes, by *J. Guichard*, after Lebrun, 1849. The panels of the walls are adorned with *Portraits of twenty-eight celebrated French artists, and of St. Louis, Francis I., and Louis XV., in Gobelins tapestry.

The beautiful tables and other furniture in this room date chiefly from the reign of Louis XIV. The glass-cases contain **Objects of art, gems, etc. The collection of enamels is the most extensive and valuable in the world. The arrangement is not final.

Table I. **Reliquary of St. Pothenthin*, a German work of the 12th century.

Case I. (in the centre). At the top: at each end, enamelled Venetian basins; Reliquary (12th cent.), with an arm of Charlemagne. Silver-gilt reliquary cross (12th cent.), with statuettes and precious stones; *Reliquary with enamelled statuettes, etc. from the Chapel of the Order of the Holy Ghost in the Louvre, dating from the 15th cent., therefore anterior to the founding of the order by Henri III. (1579). — In the middle: 12 Busts of the Caesars, the heads of crystal or precious stones; objects from the Chapel of the Holy Ghost in the Louvre (16th cent.); in the centre, Ciborium of the 13th cent.; Cylindrical monstrance of the 15th cent.; Italian pax (14th cent.). — Below: Two reliquaries in the form of angels, and other objects from the Chapel of the Holy Ghost; Reliquaries of the 13th cent.; etc.

Case II. Chiefly objects of the 16th century. *Pax, with enamels and rubies; *Monstrance of crystal, with silver-gilt base and cover, adorned with chasing, cameos, and gems; *Rings; *Ornaments; *Cups of sardonyx; Vessel of rock-crystal, shaped like a chimæra; Urns formerly in the possession of Cardinal Mazarin.

Case III. Similar objects. At the top: **Epergne* of the time of Louis XV., consisting of a boat in lapis lazuli mounted in gold and enamel; *Goblets* in rock-crystal and **Vessels*, beautifully chased (translucent, best seen from the other side); the handle of the first cup is set with enamels and rubies; Casket of Hungarian jade. — In the middle, returning: *Vessel of sardonyx, with enamelled mounting; Agate cups, with cameos; cups of various kinds, richly mounted. — Below: Vase of jasper, with dragons as handles, attributed to *Benvenuto Cellini*; *Vessels of agate; Incense vessel of green jasper adorned with enamels; antique *Vase, with very fine mountings; **Cup* of sardonyx, the handle in the shape of a dragon studded with diamonds, rubies, and opals (16-17th cent.).

Case IV. contains the Crown Jewels retained when the rest were sold in 1887. — Among these are: the **Regent*, perhaps the finest diamond in the world, weighng 136 carats and worth 12-15 million francs; to the right, the **Mazarin*, a rose-diamond of immense valne, and a large ruby in the shape of a dragon. — Behind, to the right: *Crown of Louis XV.* (false jewels); *Crown of Napoleon I.*, in imitation of Charlemagne's; between these, **Monument commemorating the Peace of Teschen* (1779), an interesting German work. In front, Watch presented to Louis XIV. by the Dey of Algiers; pearl dragon-brooch and elephant of tbe Danish order of the Elephant. — Below: *Sword ('epée militaire'), made at the order of Napoleon I., and set with gems, valued at 2 million francs; **Mirror* and *Candlestick* of Marie de Médicis, set with sardonyx and cut and engraved agates, presented to the qneen by the Venetian Republic. To the left, *Wallet of Catherine de Médicis*, set with diamonds.

Case V. Objects of the 16-17th centuries. — At the top: Articles of rock-crystal; silver-gilt group of a Centaur carrying off a woman; *Female equestrian statuette, also in silver-gilt; Casket of Anne of Austria. — In the middle and below: Vessels of sardonyx, agate, and jasper, with enamels, etc. — In the centre: Scourging of Christ, a statuette in dark jasper, at the base figures in gold.

Case VI. — Behind, to the left, **Enamelled Reliquary*, with the Virgin and Child (early 14th cent.). — *Reliquary for an arm of St. Louis of Toulouse, enamelled, on the hand a sapphire ring (14th cent.); calyx in enamelled silver (14tb cent.); *Vase of Eleanor of Aquitaine*, wife of Louis VII. of France and afterwards of Henry II. of England (12th cent.). *Vase and Sacrament-Platter of the Abbot Suger* of St. Denis; the latter, of antique porpbyry, was remodelled in the 12th cent.; Byzantine reliefs in beaten work.

Case VII. Behind, to the left: **Helmet* and **Shield of Charles IX.* (d. 1574), in gold and enamel; Casket of St. Louis (13th cent.); casket of the 14th cent.; platter of green jasper (16th cent.); **Basin*, silver-gilt and enamelled, adorned in the centre with a large cameo representing Ferdinand III., Emperor of Germany (d. 1659), and on the margin with three concentric rows of cameos, each 48 in number, representing princes of the house of Austria from Rudolph of Hapsburg downwards, with their armorial bearings (a German work).

The cabinets along the wall opposite the windows, and the glass-cases in front of the windows, chiefly contain *Enamels. Like majolica-painting in Italy, the enameller's art was practised in France at a very early date. Its culminating period was coeval with tbat of the School of Fontainebleau (second half of the 16th cent.), and Limoges was its headquarters. The most famous artists in enamel were *Nardon Pénicaud*, *Léonard Limousin*, *Jean* and *Pierre Courteys*, and *Pierre Reymond*. The practice of the art died out in the 18th cent., but has recently been revived with some success. — Enamels are termed *Cloisonnés* when the coloured vitreous glaze is deposited in compartments formed by tbin metal partitions (cloisons) following the outlines of the design on the surface of the plate; *Champlevés* when the compartments are sunk into the thickness of the plate; *Trans-*

lucides or *Transparents* when the design is incised on the plate and covered with transparent enamel; and *Painted* (peints) when the entire surface of the plate is covered with colonred enamel.

CABINET I (at the end of the room next the Salon Carré). Enamels by *P. Courteys* and *P. Reymond:* Niobe and her children, by the former, after Giulio Romano. — CABINET II. *Plaques of enamel by *F. Courteys*, and other enamels; Silver-gilt *Ewer*, with reliefs and chasings representing episodes in the capture of Tunis by Charles V. in 1535. — CABINET III. *Plaques of enamel by *Léonard Limousin*. — CABINET IV. Enamels. Dish in silver-gilt, embossed, a French work of the 16th century. — CABINET V. Enamels by artists of Limoges.

By the FIRST WINDOW, near the entrance: Transparent enamels of the 14-15th cent.; **Binding of a Prayer-book*, with filigree ornamentation, enamels (symbols of the Gospels), and embossed gold reliefs (Crucifixion), a Byzantine work. — SECOND WINDOW: *Champlevé Enamels* of the 12th cent., from the Rhine; *Limoges Enamels* of the 13th century. — THIRD WINDOW: **Enamels* ('Émaux Peints') by *Nardon Pénicaud* and *P. Reymond*. — FOURTH WINDOW: Enamels by *Léonard Limousin*. — FIFTH WINDOW: *Goldsmiths' work: snuff-boxes, bonbonnières, caskets, etuis, medallions with miniatures, rings, chains, crosses, pendants, and other ornaments enamelled or set with pearls and gems: cameos; intaglios; etc. — SIXTH WINDOW: Enamels by *Léonard Limousin*, including several portraits. — SEVENTH WINDOW: Articles used at the coronation of the French kings: sword of the end of the 12th cent.; buckle (14th cent.); spurs (12th cent.); *Sceptre of Charles V. (14th cent.); 'Hand of Justice' of the kings of the 3rd dynasty; ring of St. Louis. — Book of hours of Catherine de Médici; poniard of the grand-master of the Order of Malta (16th cent.). — The cases at the remaining windows contain Limoges enamels by *P.* and *J. Courteys*, *Jacques Nouailher*, *P. Pénicaud*, *J. Court*, etc.

Cases XIII—XVII, opposite the windows, contain enamels by *P. Courteys* and *L. Limousin* (in the 2nd and 3rd), and other Limoges enamels.

We return to the Salle Ronde, and turn to the rooms of the Old Louvre on the right, first entering the —

Salle des Bijoux, which is adorned with a ceiling-painting by *Mauzaisse*, representing Time showing the ruins that he causes and the works of art he brings to light; below, Seasons, Elements, etc. The room contains an extremely valuable collection of ancient ornaments, jewels, and enamels, among which the Etruscan works are conspicuous for the perfection of their execution. Other valuable antiques are also preserved here.

Central Case. At the top: three gold crowns, including a Græco-Etruscan *Diadem (unique). Gilded iron helmet (Gallo-Roman), with enamel ornamentation (found in the Seine near Rouen); conical Etruscan helmet, with golden circlet and wings; golden quiver. Below are golden crowns, necklaces of gold, silver, enamel, and pietra dura, some with artistic pendents of the finest filigree work. *198. Golden Etruscan necklace adorned with a head of Bacchus with the horns and ears of a bull; amulets; buckles; hair-pins of the precious and other metals; crosses. — *Wall Case.* Silver objects, *Ceres with movable arms; silver-plate found in Notre-Dame-d'Alençon near Brissac in 1836; Etruscan earrings; rings of Greek and Roman workmanship. — Side next the Seine. *1st Window Case.* Intaglios. Gold and bronze rings, bracelets. — *2nd Window Case.* Cameos; intaglios; 'Phalerae' or ornaments for horses, etc. — *3rd Window Case.* Golden rings with and without precious stones; golden necklaces and earrings; bronze clasps. — *4th Window Case.* Gold necklaces; plaques of beaten gold; earrings. — *5th Window Case.* Articles belonging to the treasure-trove of Notre-Dame-d'Alençon (see above). — Side next the court. *Window Case*: Buckles; gold and bronze bracelets.

Proceeding in a straight direction, we next enter the —

Salle des Sept Cheminées, or Room III, containing a number of the finest pictures of *French Masters of the 19th Century*, or of the Empire and the Restoration.

Beginning on the left: *188. *David*, The Sabine women interposing between the Romans and the Sabines; in front Romulus about to hurl his spear at Titus Tatius; the artist's master-piece, painted on the model of an antique medallion (1799). *187. *David*, Leonidas at Thermopylæ, finished in 1814 as the Allies entered Paris. — 360. *Girodet-Trioson*, The Deluge (1814). — *Prud'hon*, 751. Empress Josephine; *747. Crime pursued by Justice and Divine Vengeance, a work of tragic earnestness, painted in 1808 for the Criminal Court. — *338. *Géricault*, Wreck of the Medusa, a French frigate which went down with 400 men on board, of whom only five were saved on a raft (1819; this painting created a great sensation, comp. p. xxxiii). — 392. *Gros*, General Fournier-Sarlovèze. — 746. *Prud'hon*, Assumption. — 202bis. **David*, Coronation of Napoleon I. — *522. *Mme. Lebrun*, Portrait of the artist and her daughter. — *198. *David*, Portrait of Pope Pius VII. (1805). — *526. *Mme. Lebrun*, Mme. Molé-Raymond, of the Comédie Française (1786). — 343. *Géricault*, Carabinier. — *337. *Gérard*, Portrait of the Marchesa Visconti.

*328. *Gérard*, Cupid and Psyche (1796). — 393. *Guérin*, Return of Marcus Sextus (an imaginary incident). — *756. *Prud'hon*, Rape of Psyche, a work to which the artist largely owes his title of 'the French Correggio'. — 362. *Girodet-Trioson*, Attala's burial, from Châteaubriand (1808). — *388. *Gros*, Bonaparte in the plague-hospital at Jaffa (1804). — 332. *Gérard*, Portraits of Isabey, the painter, and his daughter (1795). — 396. *Guérin*, Pyrrhus taking Andromache and her children under his protection (1810).

Passing through the door to the left of the entrance (or to the right if we face the entrance), we reach the **Salle Henri II.**, or Room II, a badly-lighted room, with a ceiling-painting by *Blondel*, representing the strife of Pallas and Poseidon; and Mars and Peace.

To the left: 123. *Chintreuil*, Space. — To the right: 834. *St. Jean*, Fruit. — 185. *Daubigny*, Spring. — *83. *Brascassat*, Landscape with animals. — 125. *Chintreuil*, Rain and sunshine. — 143. *Courbet*, Burial at Ornans. — 833. *St. Jean*, Flowers. — 420. *Ingres*, Joan of Arc at the coronation of Charles VII. — 82. *Brascasset*, Bull. — 361. *Girodet-Trioson*, Endymion. — 120. *Chassériau*, Tepidarium, one of the finest canvases ever inspired by the revival of the antique. — 359. *Giraud*, Slavedealer. — Fine view from the window beyond the adjoining door.

Collection La Caze (Room I). This collection, which was presented to the museum in 1869, and remains distinct from the others by desire of the donor, forms in several respects a valuable complement to the Louvre galleries. It comprises several French paintings of the rococo period and Dutch masters not otherwise represented,

Beginning on the left: 2208. *Dutch School*, Old woman. — *2454. *Nic. Maes*, Grace. — 2515. *Is. van Ostade*, Winter landscape. — 2175. *Teniers the Younger*, Smokers. — 659. *Nattier*, Portrait of Mlle. de Lambesc, with the young Count de Brionne. — 1468. *Tintoretto*, Susannah at the bath. — *Teniers*, 2177. The smoker; *2170. Rustic festival. — 471. *Lancret*, Boldness rebuked, from Lafontaine. — *491. *Largillière*, Portrait of the painter and his wife and daughter. — *Teniers*, 2184. Chimney-sweep; 2187. Landscape; 2176. Temptation of St. Anthony. — *Chardin*, 106. Still-life; 103. The house of cards (1737). — 1914 (small). *Adr. Brouwer*, The writer. — *1925. *J. Brueghel* ('Velvet Brueghel'), The bridge of Talavera. — 2179. *Teniers*, The collector. — *2385. *Fr. Hals*, Portrait of a lady. — *792. *Rigaud*, Portrait of J. F. P. de Créqui, Duke de Lesdignières, as a child. — *983. *Watteau*, Gilles (p. xxxi). — *1041. *French School* (18th cent.), Portrait. — 2337. *Brekelenkamp*, The consultation. — 2174. *Teniers*, Village fête. — 292. *Fragonard*, Pastoral scene. — 2550. *Rembrandt*, Woman bathing. — 2017. *Jordaens*, Mythological banquet. — 548. *Le Nain*, Rustic meal (1642). — 1995. *J. Fyt*, Game and implements of the chase. — 2121, 2127, 2120. *Rubens*, Studies. — 1945. *Phil. de Champaigne*, The Provost of the Merchants and the Sheriffs of Paris. — 1311. *L. Giordano*, Death of Seneca. — *2384. *Fr. Hals*, Gipsy. — 488. *Largillière*, Portrait of the President De Laage. — 376. *Greuze*, Head of a girl. — 115. *Chardin*, Grapes. — 991. *Watteau*, Jupiter and Antiope.

105. *Chardin*, Still-life (other examples farther on). — 1979. *A. van Dyck*, Study of a head. — 2402. *J. van der Heyden*, Landscape. — *1915. *Adr. Brouwer*, The smoker. — 2707. *Denner*, Portrait of a lady, executed with great delicacy. — 2573. *Zorg*, Tavern interior. — 2513. *Is. van Ostade*, Pig-sty. — 791. *Rigaud*, Portrait of Cardinal de Polignac. — 46. *Boucher*, Venus and Vulcan. — 1469. *Tintoretto*, Madonna and Child, with saints and donor. — 986. *Watteau*, Gay company in a park. — 2132. *School of Rubens*, Portrait of a woman playing the mandoline. — 2634. *Wouverman*, Pilgrims. — 987. *Watteau*, Conjurer. — *2551. *Rembrandt*, Portrait (1651). — 2109. *Rubens*, Portrait of Marie de Médicis in the character of Gallia. — 1735. *Velazquez*, The Infanta Maria Theresa, afterwards queen of France. — 2504, *2505. (farther on), *Adr. van Ostade*, Reading, The newspaper. — 2178. *Teniers*, Guitar-player. — *2549. *Rembrandt*, Woman after the bath (1654). — 2406. *Hondecoeter*, The white turkey. — 2171. *Teniers the Younger*, The duet. — 1946. *Phil. de Champaigne*, Portrait. — 2172. *Teniers the Younger*, The smokers. — 2503, *2502. *Adr. van Ostade*, The reader, The drinker. — 297. *Fragonard*, Student. — *1725. *Spagnoletto*, Man with a club-foot (1642). — *2579. *J. Steen*, The repast. — 2393. *Heemskerck*, Interior.

The exit leads to the staircase (Escalier Henri II., p. 98), of

the *Pavillon de l'Horloge* or *Pavillon Sully,* through which we r quit the Louvre. Beyond this staircase is the —

Saloon of the Ancient Bronzes, entered by a handsome i doorway, like that of the Galerie d'Apollon. This room, form the chapel of the palace, contains a valuable collection of plements, weapons, statuettes, etc. At the entrance, in front of window, is a life-size gilded bronze statue of Apollo, in good pres ation, found near Lillebonne, in Normandy.

The CENTRAL GLASS CASE contains statuettes and buckles, brace seals, keys, etc. — BY THE WINDOWS: to the right, Archaic Apollo great historical interest; to the left, Boy, wearing the bulla, holdi bird. In the GLASS CASE, statuettes, including one of Dionysos, a re tion from the antique after Praxiteles; vases, etc. — GLASS CASES TO RIGHT, as we return: Helmets and other ancient armour; weapons, v and implements of various kinds; mirrors. — WALL CABINETS, begin on the same side: Statnettes, busts, fragments of statues, cock foun the Saône, shields, antique candelabra of every type, lamps, etc.; more statuettes, vases, gladiator's armour. On the cabinets are pl busts. — GLASS CASE TO THE LEFT, as we return: Engraved cists, largest of which were found at Palestrina, near Rome; statuettes; caldı lamps, scales, and various implements.

The flight of steps to the left beyond this hall leads to the ond floor (Musée de la Marine, see p. 144). We next enter th

Collection of Drawings *(Musée des Dessins),* rivalling the g Florentine collection in the Uffizi, and numbering 37,000 in among which are 18,200 by Italian masters (358 by Ann. Carra 87 by Spanish, 800 by German, 3150 by Flemish and Brabant, 1 by Dutch, and 11,800 by French (2389 by Lebrun). Only a 2300 of these drawings are exhibited, under glass.

I. ROOM. Old Italian masters. *Mantegna, Lorenzo di Credi,* et Ceiling by *Blondel:* France victorious at Bouvines. The walls of and the following rooms are covered with large coloured cartoon *Giulio Romano:* in R. 1, Triumph of Scipio; in R. 2, Burning of a and Triumph of Scipio; in R. 3, The Prisoners.

II. ROOM. Italian. Drawings by the most celebrated masters: *Leon da Vinci, Michael Angelo, Raphael, Titian,* and *Andrea del Sarto.* — Cei painting by *Blondel:* France receiving the 'Charte' from Lonis XVII

III. ROOM. Italian. Drawings, two of them in chalks, by **Correggi* Ceiling-painting by *Drolling:* Law descends to earth.

IV. ROOM. Bolognese School. — Ceiling-painting by *Mauzaisse:* Di Wisdom giving laws to Kings and Lawgivers.

V. ROOM. Netherlandish and German: *Dürer, Holbein, Rubens, brandt, Teniers,* etc. On the wall to the left, *565. Battle of knight *Rubens,* after the celebrated cartoon painted by *Leonardo da Vinci* in in competition with Michael Angelo (not extant). The ceiling-pain by Carolus Duran, represents the Triumph of Marie de Médicis. [F the passage between this and the next rooms a small staircase ascend the left to the Musée de la Marine (p. 144) and Musée Ethnographique (p. on the second floor.]

VI. ROOM (corridor). Chalk drawings, chiefly portraits.

VII.-XIV. ROOMS. French School. — In R. 8 also a very fine collec of miniatures, on a separate stand. — R. 11 contains the coloured cart for the stained glass in the chapel of the Orléans family at Dreux in the Chapel of St. Ferdinand (p. 154), by *Ingres.* — A large unfini oil-painting by *David* (d. 1825) preserved in R. 12 represents the Rev tionary meeting at the Jen de Paume (p. 315). One of the four fini heads is that of Mirabeau. The painting was ordered by the National

vention in 1790. In the same room are miniature-portraits by *Dumont*, *Mme. de Mirbel*, *Saint*, *Delacroix*, *H. J. Hesse*, *Jean Guérin* (Kléber), *Hall*, *Augustin*, *Fr. Aubry*, *L. L. Perrin*, etc. Paintings in body colours by *J. G. Baur;* and crayons by *Quentin de la Tour;* also, opposite the miniatures, *Enamel portraits (Louis XIV., Anne of Austria, etc.), by *Petitot;* between the windows, fine water-colour by *Isabey*, of the Staircase of the Louvre. — Opposite the window of R. 13 a large drawing upon silk, presented as an altar-cloth to the cathedral of Narbonne by Charles V. of France (d. 1380); fine furniture. R. 14. Crayons by *Chardin* (his portrait, with compasses), *Vivien*, *Quentin de la Tour* (819. Mme. de Pompadour), *Rosalba Carriera*, *Rob. Nanteuil*, etc. The glass-cases contain the greater part of the **Lenoir Collection** *(Don Lenoir)*, which includes 204 snuff-boxes and bonbonnières, 3 enamels, 74 miniatures, 11 ivories, 66 ornaments, and 23 old plaques. The paintings comprize works by *Augustin* (Nos. 103, 172, 181, 188, 189, 209, 210), *Blarenberghe* (125-132, 212), *Hall* (175-177, 223-225), *Isabey* (227), *Petitot* (79, 155-158, 238-240), *Van Pol* (249, 250), *Van Spaendonck* (251), etc. In the centre of the room is a fine *Bureau, of the reign of Louis XV., by Riesener, with bronzes by Hervieux. The ceiling is to be painted by Hector Leroux with an Ode to Venus, a Greek subject, and the Union of Greek and Latin poetry.

A supplementary saloon containing drawings *(Salle des Boîtes)*, on the second floor, is open daily except Sun. and Mon., after 2 o'clock (see p. 146).

The **Collection Thiers**, a collection of works of art bequeathed to the Museum by the ex-president of the Republic, occupies two rooms adjoining the last of the Collection of Drawings. Of the 1470 very miscellaneous objects (catalogues) the majority are small, and few are of much importance. They include *Antiquities*, *Terracottas* (33-35, in the glass-case to the left), *Bronzes* (113, 110. Busts; 109. Alto-relief; 12. Equestrian statuette; 126. Perseus), *Marbles*, *Carved Ivory* (153. Loving-cup; 15. St. Sebastian) and *Wood* (169. Ecce Homo; 170. Charles V.), *Marquetry* (door), *Carvings*, *Venetian Glass* (209), *Copies of Pictures*, *Chinese* and *Japanese Articles*, *Porcelain*, *Snuff-boxes*, *Enamels*, and *Miniatures*. In the first room is a *Portrait of Thiers, by *Bonnat*.

Adjoining is the *Donation His de la Salle*, a valuable collection of upwards of 300 drawings by old masters. This gallery leads to the end of the following collection.

Adjoining the Collection of Drawings is the ***Collection of Smaller Mediæval, Renaissance, and Modern Objects of Art** *(Musée des objets d'art du Moyen-Age, de la Renaissance, et des Temps Modernes)*, which may also be reached by a staircase ascending from R. IV. of the Asiatic Museum (p. 99).

I. Room (8th from the other end). Works from Eastern Asia; two Japanese statuettes of Buddhist priests (16th cent.); statue of Buddha (p. 161); statuettes, bronzes, faïence, lacquer-work, and miscellaneous articles.

II. Room. *Ivory Carving* of the 6-18th cent., some of it very valuable. Opposite the window is an **Altarpiece* from Poissy, about 7 ft. in height, executed at the end of the 14th cent.: in the centre is the history of Christ, on the left that of John the Baptist, on the right that of St. John the Evangelist, in 71 different reliefs; below are the Apostles. Magnificent Renaissance furniture.

III. Room. Venetian, German, and other *Glass*, of the 15-18th centuries. On the wall, designs for carpets.

IV. Room. *Oriental Bronzes*, vases, and utensils, including a Moorish cup, known as the *Baptistère of St. Louis* (13th cent.), used at the christening of French princes. *Oriental* and *Hispano-*

Moorish Faïence. The former is recognized by its Oriental designs, yellow metallic background, and blue patterns; it dates from the 14th and 15th centuries. Oriental crystal and glass.

V. Room. *French Faïence*, including specimens of the famous work of *Bernard Palissy* (d. 1589), which chiefly consists of dishes adorned with snakes, frogs, lizards, fish, and plants moulded from nature. The finest antique French pottery is known as 'Faïences Henri Deux' or 'd'Oiron' (specimens by the 1st window); it was manufactured in the 16th cent. at Oiron in Poitou. In the middle of the room, Child with a cage, a small marble sculpture by *Pigalle.* At the end, the 'Tapisserie du Louvre', representing a miracle of St. Quentin, by which a robber who had stolen the priest's horse, escaped the gallows.

VI. and VII. Rooms. *Italian Faïence.* Italian majolica painting attained its zenith in the reign of Duke Guidobaldo II. of Urbino (1538-74), who took a special interest in this branch of art. The chief manufactories were at Urbino, Pesaro, and Gubbio. The designs were frequently drawn by Raphael and his school, and widely circulated in the form of engravings. — Flemish and German *Earthenware* of the 16-17th centuries. — The furniture in these rooms also deserves notice.

VIII. Room. *Faïence.* Painted terracotta reliefs by *Luca della Robbia* and his school, Florence, 15th century.

From this room a staircase ascends to the 2nd floor (p. 144). — For the *Remainder of the Renaissance and Modern Objects of Art*, see below.

Leaving Room VIII. by the door at the end we reach the top of the staircase leading to the Asiatic Museum (p. 99). We turn to the right and enter the rooms of the East Wing.

Asiatic Antiquities (continuation), in three new rooms.

I. Room (6th of this collection; comp. p. 100). Small antiquities. Græco-Babylonian statuettes and other sculptures; inscriptions; cylinders of great delicacy; glazed tiles from Babylon; fragments of bronzes; Chaldæan antiquities, inscriptions, and votive bronzes; fine Assyrian bronze lion, with a ring in its back.

II. Room. 1st Section: in the middle, plans of the tumuli in Susiana and Chaldæa where the antiquities were found; on the entrance-wall, magnificent frieze of enamelled clay, 40 ft. long and 13 ft. high, representing the archers of the 'immortal guard' of Darius; to the left, stair-railing from the palace of Artaxerxes Mnemon, also in burned clay; on the partition-wall, the crowning-ornaments of the pylons of this palace, with lions in the same material; on the right side, fragments of a bath and terracotta vases. — 2nd Section: At the back, *Capital of one of the 36 colums (each 68 ft. high), which supported the roof of Artaxerxes's throne-room; in the other cases, glass, small terracottas, cut stones; cylinders from Susistan, Chaldæa, and Assyria; rings, medals, including a magnificent silver tetradrachma of Eucratides, etc.

III. Room. Continuation of the above collection. Reproduction of the throne-room of Artaxerxes Mnemon, which covered an area of over 20 acres.

IV. Room or *Salle du Dôme. Continuation of the Renaissance and Modern Objects of Art* (comp. above). In the glass-cases to the left, small bronzes, notably busts and statuettes of the Italian school of the 16th cent., including *Giovanni da Bologna*, Geometry; *Guill. Dupré*, Marie de Médicis; *Riccio*, Arion, St. Sebastian; *P. Vischer*, Portrait of the artist; *G. da Bologna*, Venus, Bacchus; *Barye*, various bronzes. Behind and above the

cases are some fine tapestries. To the right and left of the windows, armour and weapons, amongst which is the Shield of Henri II. of France. The flat glass-cases before the windows contain medals, metal reliefs, weapons of the 15-16th centuries. In the glass-cases in the centre: keys, locks, bolts, knockers.

V. Room. From right to left: clocks of the 16-17th cent.; zinc vessels by *Fr. Briot* and *Enderlein;* Oriental platters: furniture; statuettes; Bacchante and two terracotta vases by *Clodion;* fine collection of caskets. In the centre: medallions in wood and coloured wax; bas-relief in lithographic stone by *Aldegrever*, representing the Prince of Bavaria and the beauty of Augsburg; delicately finished wood-carvings; miscellaneous utensils.

VI. Room. Portrait of Henri II.; silk tapestry of the 16th cent., with scenes from the history of the Judges; fine wood-carving; German, Swiss, and French stained glass, of the 16th and 17th centuries. — Recent acquisitions of the Musée are sometimes exhibited in this and the next room.

VII. Room, with alcove, in which Henri IV. breathed his last. The wood-carving is from the rooms of Henri II. in the Louvre, and was restored in the reign of Louis XIV. The stained glass is Swiss and French, of the 16th and 17th centuries. — The Venetian bed of state (15th cent.) does not belong to the original furniture of the room.

VIII. Room. Portraits of Louis XIII. and his queen Anne of Austria, by *Phil. de Champaigne;* five large vases of Sèvres porcelain; silver statue of Peace, by *Chaudet;* small bronze group (18th cent.), Jupiter destroying the Titans; four Moorish saddles, ornamented with gold, coral, and turquoises.

On leaving this room we find ourselves at the top of the staircase of the Musée Egyptien, which is continued on the landing and in the rooms to the right (comp. Pl. of first floor, p. 89).

Egyptian Museum (continued). On the Upper Landing are sarcophagi in the shape of mummies and sculptures of the early empire. In the centre of the wall: 670-672. Two male and one female figure, with the hair painted black, dating from the 4th or perhaps even the 3rd Dyn., and probably the oldest portrait-figures in existence; the workmanship is simple but the effect vigorous and original. On the balcony of the staircase: 668. 698. 745. 723. Four fine painted statues; 721. Large alabaster statue of Ramses II. (Sesostris), the contemporary of Moses (upper half modern). At the entrance to the following rooms are casts of statues of Khafra (Chephren), the builder of the great pyramid of Gizeh (4th Dyn.), and of Ameniritis, wife of Psammetichus I. (26th Dyn.).

The glass-door in front leads to the collection of *Smaller Egyptian Antiquities* (comp. the Plan).

I. Salle Historique, with a ceiling-painting by *Gros*, representing the Genius of France encouraging the arts and protecting mankind (1827-31).

The objects here are mainly of historical value. In the middle, under glass, Votive statuettes, with names inscribed. In other cases: Ivory casket of King Meri-en-Ra (6th Dyn.); Enamelled brooches; Mummy's mask in gold-foil. — To the left, beside the chimney-piece, in the middle of the wall-cabinet: Statuettes in gold of Osiris, Isis, and Horus (22nd Dyn.).

II. Salle Civile, with a ceiling-painting by *Horace Vernet*, representing Bramante, Raphael, and Michael Angelo before Pope Julius II. (1827).

On a column, Statuette of Mesu. In the centre, above the glass-case, **Statue of an Egyptian scribe, painted red with eyes inserted (5th or 6th Dyn.). In the glass-case: jewels, enamels, toilet-articles in carved wood, articles in bone and ivory. Cabinets and glass-cases to the left, beginning at the entrance: statnettes; model of a building, stools, portions of furniture, mats; finely-woven *Garments; bronzes, faïence, porcelain; vases; glass; mat-work, toilet-articles, shoes; fruit, grains, implements and scenes of husbandry; emblems and miscellaneous utensils; weapons, musical instruments; more finely-woven *Garments; statuettes; box of games, model of a boat, etc.

III. Salle Funéraire, with a ceiling-painting by *Abel de Pujol*, Joseph as the saviour of Egypt (1827). The contents of this room afford an admirable insight into the worship of the dead, which, like the whole religious system of the ancient Egyptians, was closely connected with their doctrine of the immortality of the soul.

It was owing to their peculiar form of belief that they used every endeavour to preserve the bodies of the dead by embalming and otherwise, and constructed the spacious and magnificent tombs with which Egyptian travellers are familiar. Our information regarding the Egyptian notions of the soul's condition after death is chiefly derived from the 'Book of the Dead', a collection of hymns, prayers, and instructions for the use of the deceased, and to enable him to answer the questions asked by the judges of the dead. The papyri hung on the walls contain a number of these passages, sometimes illustrated by paintings in wonderfully good preservation. The finest are in Room V. — In the centre, Mummy-cases, covered with paintings; wooden statuettes of the ancient empire (about 3000 B. C.); chair inlaid with ivory. — Above the fire-place hangs a large picture, of the Græco-Roman period, representing a departed soul, supported on the left by Osiris and received by Anubis. — In the cabinets and glass-cases (from left to right): sepulchral figures and cases; paintings (near the 3rd window), masks, scarabæi, mummies and mummy cases (cabinet between the windows), implements used by gilders and scribes, 'hippocephali', or talismans placed under the heads of mummies, etc.

IV. Salle des Dieux, with a ceiling-painting by *Picot*, representing Study and Genius revealing Egypt to Greece. This room is devoted to objects illustrating Egyptian mythology: statuettes and attributes of the gods (mostly in bronze), etc.

In the centre, statue of Nut, the lion-headed sun-goddess; Horus offering a libation to his father Osiris (vase wanting), a bronze statue. The glass-case contains scarabæi, symbols and attributes of the gods in gilded wood, etc. Above the fire-place, Hobs (?), Sekhet, Ammon, Osiris, and Isis nursing Horus.

V. Salle des Colonnes, adorned with an allegorical ceiling-painting by *Gros* (in the centre, True Glory leaning upon Virtue; to the left, Mars crowned by Victory and restrained by Moderation; to the right, Time placing Truth under the protection of Wisdom), contains various objects for which a place could not be found in the preceding rooms.

Wooden mummy-cases, covered with paintings. In the centre, statue of Nesahor, an official under the 26th Dyn., etc. In the glass-cases are mirrors, bronze weapons, and bronze knives. In the cabinets are deities, bronze implements, hawks with human heads, the symbol of the soul, etc. — By the window is the so-called *Royal Papyrus, a splendid and well-preserved specimen of the hieroglyphic 'Book of the Dead', about 25 ft. long, and not less than 3000 years old.

Collection of Antique Pottery *(Musée de la Céramique Antique).* — This collection, in the following rooms and the parallel rooms on

the side next the Seine (see below), is one of the most complete of its kind. Arranged chronologically, the earliest specimens are at the other end, beginning from the Salle des Sept Cheminées (see below).

I. (Room or Salle M. *Greek Pottery* from Cyrenaica, the Crimea, Tarsus, Egypt, and Alexandria. Painted vases, with figures in different colours. Also some tasteful terracottas. — Ceiling-painting by *Picot:* Cybele saving Pompeii and Herculaneum from total destruction.

'There is no difficulty in distinguishing the Greek vases from those manufactured in Etruria, which are inferior in form and workmanship, and display designs of a different style. Among the *Greek Vases* themselves there are also many differences. The *earlier* are those with black figures on a red ground, the *later* those with red figures on a black ground. They have of course no pretension to rank as works of art, being mere manufactures. And yet these vase-painters have depicted mythological and everyday scenes with such spirit and poetry, and produced such pleasing scenes with the humble means at their disposal, that their vases (though sometimes despised by the ignorant) bear striking testimony to the flourishing condition of the Attic handicrafts, and thus afford us an idea of the great Athenian works of art which these simple artificers must have had before their eyes.' *Kekulé.*

II. Room (L). *Greek Pottery* found in Greece. In the centre: *Amphora with the contest of the gods with the giants. In the glass-case, terracottas from Greek and Etruscan tombs. Round the room small Greek terracotta articles from Tanagra in Bœotia and other parts of Greece; lecythi or oil-vases. — Ceiling-painting by *Meynier:* The Nymphs of Parthenope (Naples) arriving at the Seine.

III. Room (K). *Italo-Greek Pottery.* Vases with red figures, some of large size, on a marble table. In the window-cases: Terracotta lamps. — Ceiling-painting by *Heim:* Jupiter delivering to Vulcan the fire for the destruction of Herculaneum and Pompeii.

IV. Room. *Greek Antiquities.* Small sculptures and fragments of others. In the central cases: Antique ivory carvings; Greek terracottas and woodcarvings, etc. — Ceiling-painting after *Ingres:* Apotheosis of Homer (original, see p. 132).

The door of exit leads into the *Salle des Sept-Cheminées* (p. 136), whence we proceed to the left into the first part of the *Collection of Pottery*, formerly known as the *Musée Campana*, consisting of the valuable Campana collection purchased from the papal government in 1861, and subsequently much extended. The ceiling-paintings were executed when the pictures of French artists were exhibited here.

I. Room or Salle A. *Primitive Pottery*, from Phœnicia, Cyprus, and Asia Minor. Large archaic cratera and amphora put together from fragments. In the glass-cases in the centre: Golden ornaments, terracottas, and vases. In the other cases, from left to right: Terracottas, statuettes, heads of statues, pottery from Rhodes, etc. — Ceiling-painting by *Blanc:* Poussin being presented to Louis XIII. by Cardinal Richelieu; to the left Truth, to the right Philosophy.

II. Room (B). *Terracottas* from Asia Minor and Italy, and from the necropolis of Myrina, near Smyrna: Statuettes and bas-reliefs; Cists, ornamented with statuettes and bas-reliefs; Vases adorned with figures. — Ceiling-painting by *Steuben:* Battle of Ivry, with Henri IV. as a magnanimous victor.

III. Room (C). *Etruscan Pottery*, beginning with vases of the rudest type, black, with engraved designs. — Ceiling-painting by *Eug. Devéria:* Louis XIV. inspecting Puget's marble group of the Milo of Croton (p. 104).

IV. Room (D). *Etruscan Antiquities.* In the centre: *Sarcophagus, on which are two painted life-size figures of a man and woman on a couch, clumsy in execution, but not without a certain naïve humour. Most of the

terracottas were found at Cervetri, the Cære of the ancient Etruscans. In the glass-cases, small 'funereal couches', bas-reliefs, vases, and paintings found in a grave. — Ceiling-painting by *Fragonard:* Francis I. receiving pictures and statues brought by Primaticcio from Italy.

In the adjoining passages are antefixae, heads, and vases.

V. Room (E). *Vases in the Corinthian Style* from the Grecian Archipelago and Italy. Greek vases formed an article of export from an early period. Similar vases also in the Collection of Greek Antiquities (p. 143). — Ceiling-painting by *Heim:* The Renaissance in France.

Traversing another short passage, with archaic Greek vases, we next enter the —

VI. Room (F). *Older Greek Vases* found in Italy. In the centre of the room, vases bearing the name of *Nicosthenes.* Vases with white background; above, black vase with white figures. Most of the scenes are from the myths relating to Hercules and Theseus. — Ceiling-painting by *Fragonard:* Francis I. knighted by Bayard.

VII. Room (G). *Later Greek Vases*, found in Italy, many of which bear the name of the maker and most of which are noteworthy. — Ceiling-painting by *Schnetz:* Charlemagne and Alcuin, the founder of the university of Paris.

VIII. Room (H). *Graeco-Italian Vases.* In the centre are Rhyta or goblets in the form of horns, with heads and other ornaments, and other vases of curious shapes. Round the room are black vases, with a greenish glaze, to imitate bronze. — *Ceiling-painting by *Drolling:* Louis XII. hailed as father of the people by the Estates at Tours.

IX. Room. *Mural Paintings from Herculaneum and Pompeii.* In the glass-case in the centre: Antique glass objects from Pompeii. — Ceiling-painting by *Léon Cogniet:* Bonaparte in Egypt.

The exit-door leads to the staircase of the Musée Egyptien (p. 98), whence we reach the nearest staircase to the second floor by re-traversing the rooms to the left (p. 141).

C. SECOND FLOOR.

The second floor of the Louvre, which contains the Marine and the Ethnographical Museums, some pictures not yet removed to the first floor, and a collection of drawings, is open to the public after 11 a.m. (comp. p. 88). There are three staircases ascending to the second floor: — (1) From the 8th room of the collection of smaller Mediæval, Renaissance, and Modern objects (p. 140), which is reached from the ground-floor by a straircase near the Asiatic Museum; (2) From the opposite end (p. 139), leading to the Galerie des Pirogues (p. 145); and (3). In the Pavillon de l'Horloge or Pavillon Sully (see p. 138), beside the Salle des Bronzes.

The ***Musée de la Marine** is a very valuable collection of various objects connected with ship-building and navigation, such as models of vessels and machines, plans of harbours in relief, drawings, and relics of historical interest. It occupies 16 rooms and 2 small galleries. Most of the exhibits have full descriptive labels.

Opposite are *two New Rooms*, the first of which contains models illustrating the French navy from 1786 to 1824. In the second are models of sailing-vessels of the 18-19th cent.; of packet-ships; screw-yacht of 1885. In the centre, model of the 'Océan', a man-of-war of the 18th cent., with 120 guns. The 'Rivoli' (3rd class warship) leaving the harbour of Venice with the aid of 'chameaux' or rafts to aid it over shallows.

Supplementary Room of the Picture Gallery, containing some good paintings of the German, Flemish, and Dutch schools, for which there is no room on the first floor. 2118 (to the left). *Rubens*, Landscape; 1910. *De Champaigne*, Christ; 1956. *Van Dael*, Flowers; 2574, 2575. *Spaendonck*, Flowers; 2043. *Van der Meulen*, View of Luxembourg; 1990. *Franck the Younger*, Prodigal son; 2613. *A. van der Werff*, Adam and Eve; 2710. *Elshaimer*, Flight into Egypt; 2581. *Steenwyck*, Christ at Bethany; 2057, 2063. *P. Neefs the Younger*, Church-interiors; 2032. *Van der Meulen*, Louis XIV.

before Douai; 2409. *Honthorst*, Concert. — 2426. *K. du Jardin*, Calvary 2728. *Mignon*, Fruit; 2446. *Snyders*, Dogs in a larder; 2491. *Zeeman*, View of the Vieux Louvre; 2727. *Mignon*, Flowers; 2365. *A. van Everdingen*, Landscape. — 2045, 2041. *Van der Meulen*, Views of Vincennes and Dinan (Belginm); 2310. *Beerstraeten*, Old harbour of Genoa; 2038. *Van der Meulen*, View of Dôle; 2113. *Snyders*, Stag-hunt; 2040. *Van der Meulen*, Louis XIV. before Maestricht.

I. CORRIDOR, adjoining the staircase, *Models of Merchant-vessels.*

I. ROOM (the last coming from the other staircases). Model representing the taking down and embarkation of the obelisk of Luxor (p. 82); Erection of the obelisk in the Place de la Concorde. Marine steam-engines. — II. ROOM. Models of various kinds. Machine for adjusting the masts of a ship. Relief-plan of the town and harbour of Brest. — Hauling ashore a vessel of the first class. — III. ROOM. Models of pumps and machines; Ships in the stocks about to be launched; Relief-plan of the town and harbour of Lorient; Bust of Jean Bart, by Dantan. — IV. ROOM. Fire-arms of various calibres. 'Orgues' with five and seven barrels. — V. ROOM. Small models; steam corvette of 1829. — VI. ROOM. Large obelisk composed of relics of the frigates 'Boussole' and 'Astrolabe', which had been sent on a voyage of discovery under *Captain de Lapérouse* in 1788, and fonndered at sea. Bust of Lapérouse. Model of a monument erected to the memory of Lapérouse at Port Jackson, with English and French inscriptions. Beacons; buoys; Whitehead torpedo. — VII. ROOM (at the end of R. VI). Models of iron-clads, turret-ships, transports, torpedos; submarine boat (corridor, see below). — VIII. ROOM. Compasses. Engines used in ship-building yards. Model of apparatus used in excavating a dry-dock at Toulon in 1776-78. — IX. ROOM. Two relief-plans of Toulon dating from 1790 and 1850. Representation of the interior of the turret-ship 'Marengo' (1867). Cables; rigging. — X. ROOM. Models of ships. Model of the 'Soleil Royal' of 1600. — XI. ROOM. Mathematical Instruments. Large geographical globe. Pumps and life-saving apparatus. — XII. ROOM. To the right, small vessel in ivory. Models of galleys. The original carving in gilded wood by *Puget*, on the wall, decorated the second of these galleys. Relief-plan of the town and harbour of Rochefort. Busts of Duquesne and De Tonrville. — XIII. ROOM. Models of the dwellings of the natives of New Guinea, New Zealand, and the Tonga Islands. Ethnographical collection (war-suits). — XIV. ROOM. Portraits of American Indian chiefs.

II. CORRIDOR, the *Galerie des Pirogues*, connecting ROOM VII. with the Ethnographical Museum (see below), contains models of Arab, Indian, Chinese, Australasian, and American ships and boats.

The **Ethnographical Museum** *(Musée Ethnographique)* is devoted almost exclusively to curiosities brought home by French navigators and the spoil captured in the course of military expeditions in India, China, and Japan. Vessels and utensils in gold and silver, in bronze, terracotta, and wood, Indian idols, pictures, statuettes, trophies, stuffs, costumes, figures of warriors, weapons, etc.; two fine Chinese pirogues; musical clock of the dey of Algiers (made in London); model of the pagoda of Juggernaut in India, surmounted by an image of Vishnu, the principal deity of the Hindoo triad, to whose shrine every believer must make a pilgrimage once at least in his life; model of the car of Juggernaut, at Chandernagore, etc.

The **Chinese Museum** (to the left on leaving the Marine Museum) occupies three rooms, and part of a fourth called the 'Salle de Lesseps' or 'du Canal du Suez'. It may be reached also via the staircase from the Pavillon du Horloge (p. 138).

I. ROOM. Furniture and statues, including an idol in copper gilt in a large carved wood recess. — II. ROOM (to the right of the first). Furni-

ture of all kinds; porcelain and faïence; old pictures, some in relief on lacquered ground. — III. Room. Fine antique bronze vases with cloisonné enamel; antique lacquered tables, on one of which is a ship elaborately carved in ivory; articles in ivory, lacquer, jade, rock-crystal, etc.; porcelain, faïence, bronzes, enamels, vases and small figures in precious stones, stuffs, objects in rock crystal, etc., women's shoes. — IV. Room. Chinese furniture, porcelain, and faïence; garments. In the centre is a relief-plan of the Suez Canal, on a scale of 6 centim. to the kilomètre (6 : 100,000), and models and views connected with the canal.

Leaving the Salle de Lesseps, we enter a corridor, which is adjoined by the **Salle des Boîtes** on the right. This saloon and the corridor contain the most valuable drawings by *Raphael* (18; and an autograph), *Michael Angelo* (6), *Leonardo da Vinci*, *Titian*, *Poussin* (19), and *Holbein*, preserved in wooden cases (whence the room derives its name). Admission on week-days only, 2 to 4 or 5 o'clock. The direct approach to this collection is by the staircase called the Escalier Henri II. in the Pavillon de l'Horloge (p. 98), by which we leave the museum.

III. THE TUILERIES.

Arc de Triomphe du Carrousel. Jardin des Tuileries.

The vast open space between the Louvre and the Tuileries was occupied at the time of the first Revolution, and down to nearly the middle of the present century, by a labyrinth of narrow streets, which Louis Philippe, the first monarch who projected extensive city improvements, began to remove. The work of demolition was completed by Napoleon III., and the space thus cleared was divided into three parts (comp. ground-plan, p. 88): the *Square du Carrousel*; the *Place du Carrousel*, which adjoins it on the W.; and the *Cour des Tuileries*.

The **Monument of Gambetta**, in front of the square, consists of a lofty stone pyramid with a group in high relief representing Gambetta (1838-1883) as organiser of the national defence, in bronze by *Aubé*. At the sides are decorative statues of less importance representing Truth and Strength, and on the top is Democracy (a maiden seated on a winged lion), also in bronze, by Aubé. The numerous inscriptions are chiefly passages from Gambetta's political speeches. — Another monument to Gambetta, see p. 287.

The Place du Carrousel (Pl. R, 17, 20; *II*), formerly much smaller than now, derives its name from a kind of equestrian ball given here by Louis XIV. in 1662. Although lying between the two palaces it is open to general traffic, and generally presents a lively and bustling appearance. On this site Napoleon I. directed his architects *Fontaine* and *Percier* to erect the ***Arc de Triomphe du Carrousel**, in imitation of the Arch of Severus at Rome, to commemorate his victories of 1805 and 1806. The structure, which was formerly the principal entrance to the Tuileries, is 48 ft. in height, 63½ ft. in width, and 21 ft. in thickness, but in consequence of the immense clearance that has taken place since its

erection it is now too small to harmonise with its surroundings. (The Arch of Severus is 75 ft. in height and 82 ft. in width.)

The arch is perforated by three arcades and embellished with Corinthian columns of red marble with bases and capitals in bronze supporting marble statues representing the soldiers of the empire.

The *Marble Reliefs* on the sides commemorate the achievements of the Emperor and the French army. In front: on the right, the Battle of Austerlitz; on the left, the capitulation of the Austrian general Mack at Ulm. At the back: on the right, the conclusion of peace at Tilsit; on the left, entry into Munich. On the N. end, the entry into Vienna; on the S. end, conclusion of peace at Presshurg.

The arch was originally crowned with the celebrated ancient Quadriga from the portal of St. Mark's in Venice, brought thence as a trophy, but sent back to Venice by Emperor Francis in 1814. It was afterwards replaced by order of Louis XVIII. by a QUADRIGA designed by *Bosio*, and intended to represent the 'Restoration'.

The **Palais des Tuileries,** begun in 1564 by Catherine de Médicis, widow of Henri II., and the constant residence of the French rulers from the time of Napoleon I., exists no longer. The original plan, by *Philibert Delorme*, was on a very extensive scale, but little of it was ever carried out. The wings were added by Henri IV. and Louis XIV. In 1871 the palace was set on fire by the Communists, and the ruins, after standing untouched for 12 years, were finally removed in 1883. The only parts of the building still extant are the wings which connected it with the Louvre. That on the side next the river, containing the *Pavillon de Flore*, was restored in 1863-68 and again after the fire of 1871, in which it sustained little damage. It is at present occupied by the prefect of the Seine (comp. p. 65). The right wing, in the Rue de Rivoli, with the *Pavillon de Marsan*, was entirely burned down in 1871 and was rebuilt in 1875-78; but the interior is still unfinished and unoccupied.

The palace derived its name from the tile-kilns *(tuileries)*, which originally occupied its site. It presented no great architectural interest, but was rich in historical associations, especially those connected with the overthrow of the French monarchy in 1791-92. Before the Revolution the Tuileries formed only an occasional residence of the French sovereigns. On 5th. Oct., 1789, *Louis XVI.* was brought by the 'Dames de la Halle' from Versailles to the Tuileries, and in June, 1791, he was again forcibly installed in this palace after the arrest of his flight at Varennes. On 20th July, 1792, the anniversary of the meeting in the Jeu de Paume (p. 315), the palace of the Tuileries was attacked by a mob of about thirty thousand rioters armed with pikes, but on that occasion they contented themselves with threatening and insulting the king. On 10th August the storm at length burst forth in all its fury. At midnight alarm-bells began to ring in the suburbs. Thousands of armed men marched to the palace. The fidelity of the national guard posted in the palace-yard and garden began to waver, and they were deprived of their commanding officer by stratagem. They might, however, in conjunction with the Swiss guard of 1950 men commanded by Colonel Pfyffer, have successfully defended the palace, had not the king, yielding to solicitations which were in some cases treacherous, quitted the palace with his family. Passing through the garden of the Tuileries, he repaired to the *Manège*, or riding-school (see p. 83), where the legislative assembly held its meetings. The national guard then dispersed, but the Swiss guard and about 120 noblemen who were faithful to the king occupied the palace and refused to surrender it. As the mob pressed forward more vehemently, the colonel commanded his men to fire, and the palace-yard and Place

du Carrousel were speedily cleared. The Swiss guard now believed that victory was assured, but the king sent orders to them to discontinue firing and to surrender the palace. Finding that the guard ceased to fire, the assailants renewed their attack and reopened their fire with redoubled vigour. Within a few seconds they inundated the palace, killed every man they encountered, wrecked the furniture and fittings, and stole or carried to the Hôtel de Ville numerous objects of value. The retreating Swiss guard were almost all shot down in the garden, and the rest by order of Louis gave up their arms to the national guard in the hall of the national assembly. The Revolution was victorious. Of the hitherto existing state-structure not one stone was left on another. Royalty lay prostrate in the dust, and the legislative assembly continued to exist merely in name. — The king and his family spent the night in a small room in the Manège, and on 13th Aug. he was conveyed as a prisoner to the Temple Tower (p. 207), whence he was only released to be led to the scaffold.

From 10th May, 1793, to 4th Nov., 1796, the *Convent*, and afterwards the *Council of Elders* down to 1799, held their meetings in the N. wing. On Feb. 1st, 1800, Napoleon, as 'First Consul', took up his quarters here, and the palace also became the official residence of the Restoration and July monarchies. On 24th Feb., 1848, *Louis Philippe* abandoned the palace to the mob without resistance. Napoleon III. resided here from 1852 to 23rd July, 1870, when he quitted Paris to take the command of the army of the Rhine. The history of the Tuileries as a royal residence closes with the departure of the Empress Eugénie after the battle of Sedan.

On 20th May, 1871, the Communists, aware of their desperate position and the impending capture of the city by the government troops, determined at one of their secret meetings to wreak their revenge by setting all the principal public buildings on fire. The orders which they issued for this purpose, signed by Delescluze, Dombrowski, Eudes, and other ringleaders, professed to emanate from the '*Comité du Salut Public!*' Several of these documents still extant show the fearfully comprehensive and systematic character of this diabolical scheme, which also embraced numerous private dwellings, as being 'maisons suspectes'. A beginning was made with the Tuileries, which was prepared for destruction by placing combustibles steeped in petroleum and barrels of gunpowder in the various rooms. It was set on fire at a number of different places on 22nd and 23rd May, after the Versailles troops had forced an entrance into the city, but before they had gained possession of the palace. The conflagration soon assumed the most terrible dimensions, and all attempts to extinguish it were fruitless. The whole of the W. side of the palace was speedily reduced to a gigantic heap of smouldering ruins. All thoughts of rebuilding the palace were soon given up, and its site is now laid out in gardens.

On the pillars outside the large archways leading from the Place du Carrousel towards the Seine, are statues of Naval and Merchant Shipping, by *Jouffroy*. At the top is a bronze relief, by *Mercié*, representing the Genius of the Arts. — Pont du Carrousel, see p. 262. — The next bridge is the Pont Royal (p. 244), whence the sculptures on the S. façade of the Pavillon de Flore, especially those by Carpeaux, are best seen.

The ***Jardin des Tuileries** (Pl. R., 18; *II*), the most popular promenade in Paris and the especial paradise of nursemaids and children, was enlarged in 1889 by the addition of the gardens occupying the actual site of the former palace. The older portion retains the same general features as when first laid out by the celebrated landscape-gardener *Le Nôtre* in the reign of Louis XIV.; but the parts between the palace-site and the central basin, formerly the

'Jardin Reservé', are of later origin and the *Rue des Tuileries* here was made in 1871.

The greater part of the Jardin des Tuileries is always open; but the reserved portion closes between 6 and 9 p.m., according to the season, the signal being given by a bell. The gardens may be entered from the Rue des Tuileries, the Rue de Rivoli, the quays, or from the Place de la Concorde at the W. end. At the W. end, beyond the flower-beds, is a shady grove of large trees. On the N. and S. sides the garden is enclosed by terraces, called the *Terrasse des Feuillants* and the *Terrasse du Bord de l'Eau*. The first derives its name from a Monastery of the Feuillant Order (reformed Cistercians), founded here in 1587 (nine years after the establishment of the order at Feuillant near Toulouse), and still existing at the time of the Revolution. The club of the moderate party, founded in July, 1791, by Lameth, Lafayette, and their partizans, in opposition to the more violent Jacobins, used to meet in the monastery, whence they became known as '*Les Feuillants*'. The *Allée des Orangers*, which skirts the terrace, is adorned in fine weather with two rows of orange-trees in tubs, forty-one of which date from the time of Francis I. (1494-1547). The S. terrace, formerly the playground of various youthful princes, commands an excellent view of the Seine.

Entering the garden from the Rue des Tuileries by the broad central walk, we obtain a fine view of the whole garden, with the Obelisk in the Place de la Concorde and the Arc de l'Etoile in the background. On the right and left are grass-plots with two circular basins of water, embellished with marble statues and vases.

In the new part, on the site of the palace proper, central walk: in the centre the 'Even Although', by *Mercié;* to the right, The Awakening, by *Mayer*, and Ganymede, by *Barthélemy*; to the left, Elegy, by *Caillé*, Secret from on high, by *Moulin*. Farther on, to the left: Eve after the Fall, by *Delaplanche*; Exiles, by *M. Moreau;* Velleda, by *Maindron*. On the right, Agrippina with the ashes of Germanicus, by *Maillet;* Judith, by *Lanson;* Penelope, by *Maniglier*.

In the older part, central walk, on the right: Omphale, by *Eude;* Æneas carrying his father Anchises from the flames of Troy, by *P. Lepautre;* a Bacchante, by *Carrier-Belleuse;* behind, Venus with the dove, and Nymph with the quiver, by *Guill. Coustou;* Lion and crocodile, bronze by *Cain*. In the allée beyond the rondel: Diana and the Nymph of Fontainebleau, by *E. Lévêque*. On the left: a Corybante, by *Cugniot;* Lucretia and Collatinus, by *Lepautre;* New Year's Day, by *Beaugeault;* behind, Flora and Zephyr, by *Coyzevox;* on the lawn, Death of Lais, by *Meusnier*, and a bronze lion and peacock, by *Cain*. Around the central basin are the following statues, enumerated from right to left: Orithyia carried off by Boreas, by *Duquesnoy* and *De Marsy;* Themistocles, by *Lemaire;* Alexander the Great, by *Dieudonné;* Prometheus, by *Pradier;* Soldier tilling the ground (from Virgil), by *Lemaire;* the Oath of Spartacus, by *Barrias;* Cincinnatus, by *Foyatier;* Alexander fighting with a lion, by *Lemaire;* Fraternal Love, by *Conny;* Pericles, by *Debay;* Cybele carried off by Saturn, by *Regnaudin*. In the transverse walk to the left: Comedy, by *Roux;* Aristotle, by *Desgeorge;* the Grinder, after the Florentine antique; Phidias, by *Pradier*. In the walk to the right: Masque, by *Cristophle;* Aurora, bronze figure by *Magnier;* Ugolino, in bronze, by *Carpeaux;* Silence, by *Legros*. — At the beginning of the Allée des Orangers: Return from the hunt, bronze, by *Ant. Carlès* (1888); at the flight of steps opposite the street leading to the Vendôme Column (p. 84), two

groups of animals, by *Cain*; at the end, Hercules subduing the Hydra, in bronze, by *Bosio*. Other sculptnres are placed in the grove, etc. On the Terrasse du Bord de l'Eau, near the Orangerie, bronze lion and serpent, by *Barye*.

Under the trees of the small grove, on the right and left of the broad central walk, are two marble semicircular platforms called the *Carrés d'Atalante*, constructed in 1793, in accordance with the instructions of Robespierre, for the accommodation of the council of old men who were to preside over the floral games in the month of Germinal (21st March to 19th April). On that to the right is a group of Atalanta and Hippomenes by *G. Coustou*, and on that to the left, Apollo and Daphne by *Théodon*. — In summer a military band plays near this spot on Sun., Tues., and Thurs. from 4 to 5 or 5 to 6 p.m. Chair 15 c., arm-chair 20 c.

At the W. end of the grove is an octagonal basin, 200 yds. in circumference, with a fountain in the centre. On the E. side are marble statues of the four seasons: on the right, Summer and Winter; on the left, Spring and Autumn. On the W. side are four groups of river-gods: on the left, the Nile, by *Bourdic*, and the Rhine and Moselle, by *Van Cleve;* on the right, the Rhône and Saône, by *G. Coustou*, and the Tiber by *Van Cleve*. The Nile is from an antique in the Vatican, the Tiber from one in the Louvre (p. 96). The temporary building to the left contains the *Panorama of the History of the Century* (1789-1889), by Stevens and Gervex (adm. see p. 32). At the ends of the terraces are, to the right a *Tennis Court* (ball-room), to the left, an *Orangery*.

The pillars at the entrance to the garden from the Place de la Concorde are crowned with two handsome groups of Mercury and Fame on winged steeds, by *Coyzevox*. — Description of the *Place de la Concorde*, see p. 81.

3. Champs-Elysées and Bois de Boulogne.

The first part of this excursion shonld if possible be performed on foot or in a cab hired by the hour. Those who wish to go direct to the Bois de Boulogne may proceed by the Chemin de Fer de Ceinture, with stations at the Porte Maillot (p. 155), at the Avenue du Bois de Boulogne (p. 155), at Passy (p. 166), at the Avenue Henri Martin (Trocadéro, p. 166), and at Auteuil (p. 167). Or they may take the tramway or omnibus (see Appx.). On days, however, when races or reviews are held, and even on fine Snndays, it is impossible to secnre a place in the omnibnses and tramway-cars bonnd for the Bois without mnch waiting. — Luncheon may be taken in the Champs-Elysées or at the Bois (see p. 13).

I. FROM THE PLACE DE LA CONCORDE TO THE PLACE DE L'ETOILE.

Place de la Concorde, see p. 81. On the W. side of this Place begin the ***Champs-Elysées** (Pl. R, 15; *II*), under which name is now included not only the small park adjoining the Place, about

750 yds. long by 400 yds. wide (the Champs-Elysées proper), but also the whole of the avenue, extending from the Place de la Concorde to the Arc de l'Etoile, $1^1/_3$ M. in length, by which these grounds are traversed. The grounds were originally laid out and planted with elms and lime-trees at the end of the 17th century.

This magnificent avenue, flanked with handsome buildings, is one of the most fashionable promenades in Paris, especially between 3 and 5, 6, or 7 o'clock, when numerous carriages, riders, and pedestrians are on their way to and from the Bois de Boulogne. Cafés-chantants, see p. 33. Less frequented parts are better avoided after dusk.

At the entrance to the Champs-Elysées are placed two figures of *Horse-tamers*, by *Coustou*. They were removed in 1794 from the palace at Marly (p. 317) to their present position, where they form a suitable counterpart to the winged steeds at the exit of the Jardin des Tuileries (p. 148). The small and tasteful drinking-fountains, which we notice in the Champs-Elysées, and many others of the same kind throughout the city, were erected by the well-known philanthropist *Sir Richard Wallace* (d. 1890).

To the right, separated from the Champs-Elysées by a large garden, is the **Palais de l'Elysée** (Pl. R, 15; *II*), erected by *Molet* in 1718 for the Comte d'Evreux, and now the official residence of the President of the Republic (no admission). — During the reign of Louis XV. this mansion was the residence of Madame de Pompadour, from whose heirs it was purchased by the king to form a residence for the foreign ambassadors. Under Louis XVI. the palace acquired the name of *Elysée Bourbon* from its prolonged occupation by the Duchesse de Bourbon. During the Revolution the palace was offered for sale, but, no purchaser offering, it was converted into a government printing-office. At the time of the Directory the rooms were let to keepers of public ball-rooms and gaming-tables. The palace was afterwards occupied in turn by Murat, Napoleon I., Louis Bonaparte, king of Holland, and his queen Hortense, Emperor Alexander I., of Russia, and the Duc de Berry. The building was left uninhabited after the Revolution of 1830, until Napoleon III. took possession of it as President of the French Republic, enlarging and improving it considerably.

On the S. side, the Champs-Elysées have been compelled to yield a considerable space to the **Palais de l'Industrie** (Pl. R, 15; *II*), a large building, erected in 1855 for the first Great Exhibition at Paris. The building is rectangular in form, 270 yds. in length, 118 yds. in width, and 114 ft. in height. The handsomest part is the pavilion in front, towards the avenue occupying nearly one-third of the whole length. An arcade 48 ft. in width and 98 ft. in height here forms the principal entrance, which is flanked with Corinthian columns and surmounted by an attic with a bas-relief by *Desbœuf*, representing Industry and the Arts bringing their products to the exhibition. On the summit is a fine colossal group by *Regnault*, representing France awarding laurel-wreaths to Art and Manufacture. The frieze which separates the ground-floor from the one above it bears numerous names and medallion-portraits of persons who have acquired distinction in the pursuit of art, science, commerce, or agriculture. In the centre is a large glass-covered hall, 210 yds. in length and 51 ft. in height.

The Palais de l'Industrie is now used for different exhibitions, the chief of which is the annual exhibition of modern paintings and sculptures, so well known under the name of the **Salon** (derived from the former exhibition-room in the Louvre), lasting from 1st May to 30th June. It is open daily from 8 a.m. (Mon. from 12 o'clock) to 6 p.m. (on Sun. to 5 p.m.). Admission in the forenoon 2 fr., in the afternoon or evening 1 fr.; on 'varnishing day' 10 fr.; on the opening day and on Frid. 5 fr.; on Sun. forenoon 1 fr., on Sun. afternoon $^1/_2$ fr. in May, free in June. The entrance is by the large door facing the avenue, and the exit is at the end looking towards the Place de la Concorde. The pictures are exhibited on the first floor, and the sculptures on the ground-floor. Refreshment room on the ground-floor.

An *Agricultural Show* (animals; implements; produce) is also held here for 10-12 days every spring; followed by a *Horse Show* in the first fortnight in April.

The S.E. wing of the Palais is now occupied by the **Musée des Arts Décoratifs**, founded in 1887 on the model of South Kensington Museum and opened to the public in 1880. It contains a large number of interesting objects, but similar collections, quite as interesting and quite as rich, may be seen in the Musée de Cluny, the Louvre, the Trocadéro, the Garde-Meuble, Sèvres, etc., where admission is free. The museum is open daily from 10 to 4, 5, or 6; adm. 1 fr., Sun. and holy-days 50 c. The entrance is on the side next the Place de la Concorde, door No. 7. No catalogue.

Staircases. *Casts*, similar to those at the Trocadéro; to the left, cast of the E. portal of the great Buddhist temple of Sanchi, Central India. — Room A. *Works in Stone and Metal.* Mediæval sculptures of religious subjects; bronzes of the 17-18th cent., with galvanoplastic reproductions of specimens in other museums; fine old tapestries (also in the other rooms). — Room B. *Modern Porcelain.* Select examples of French and foreign porcelain and glass; two glass-cases with Sèvres porcelain and biscuit-china. — Room C. *Ancient Porcelain.* French and Venetian glass; terracottas of the 18th cent.; French porcelain 'pâte tendre'; Saxon and Sèvres porcelain; faïence from Rouen, Nevers, Moustiers, and Strassburg. — Room D. *China and Japan.* Bronzes, porcelain, textile fabrics, basketwork, drawings, etc. — Room E. *Asia.* Persian faïence and glass, facing tiles, articles in iron, copper, and chased bronze; niello and damascened work; textiles, embroideries, book-bindings, etc. — Room F. *Audéoud Collection.* Costumes, head-dresses, fans, lace, trimmings, coloured engravings of the 18th cent.; large door ornamented in bronze and enamel, by Fonrdinois. — Room G. *Textile Fabrics* of the 15-19th cent.; lace, embroideries, trimmings. — Rooms H, I, J, & K. *Furniture* and *Wood Carving* of the reigns of Louis XIV., Louis XV., and Louis XVI., and of the middle ages. To the left of Room I is a modern library-door by Fourdinois; to the left of Room K, reconstruction of an 18th cent. salon. — Room L. Decorative paintings, drawings, etc. — Room M. Large frame of the reign of Louis XV., with tapestry; to the right and left, casts of the small cabinet of Louis XVI. at Versailles and of the boudoir of Rambouillet (18th cent.). — Room N. Decorative paintings, etc. — Room O. Modern furniture, etc. — Room P. Reprodnction of the salon of an 18th cent. mansion. — Large Gallery. *Antique Furniture.* Wood-panels, tapestry, stained glass and drawings of the 16-18th cent.; portion of a modern stair-bannister (Chantilly); design for a cascade (Caïn), etc.

The Palais de l'Industrie also contains a **Musée des Colonies,**

i.e. an exhibition of colonial produce and of Parisian goods suitable for export to the colonies. It is open daily, except Mon. and Frid., from 12 to 5, gratis (entrance by door No. 8, in the middle of the S. side).

At the entrance are boats, carriages, and specimens of minerals. On the staircase, specimens of wood, etc. — Above the doors of the four large rooms are inscriptions, denoting the colonies to which each is devoted. Raw and manufactured articles and curiosities of various kinds (descriptive labels) are here exhibited. A fifth room contains specimens of foreign goods imported into the colonies, with labels indicating their source and price. The sixth room contains French goods of the same character.

Between the Palais de l'Industrie and the Cours-la Reine is the **Pavillon de la Ville de Paris**, an iron and brick structure from the Exhibition of 1878, used for various special exhibitions, etc. It is proposed to remove hither the works of art belonging to the city, at present at Auteuil, consisting of models of statues, paintings, drawings, sketches, tapestries, etc.

A little farther on is the *Jardin de Paris*, in which concerts and balls are given in summer (p. 33). To the left of it are the Bridge, Esplanade, and Hôtel des Invalides (p. 265).

To the N.W. of the Palais de l'Industrie is the former Panorama des Champs-Elysées, with a hall 125 ft. in diameter, converted in 1893 into a *Palais de Glace*, with a floor of artificial ice for skating (p. 34). On the other side of the avenue are the *Cirque d'Été* (p. 31) and another old panorama, which is about to be converted into the *Théâtre Marigny*.

The park or *Carré des Champs-Elysées* extends as far as the *Rond-Point des Champs-Elysées* (Pl. R, 15; *II*), a circular space adorned with beds of flowers and six fountains, situated about halfway between the Place de la Concorde and the Arc de l'Etoile. Two avenues descend hence to the Seine: the *Avenue d'Antin*, leading to the Pont des Invalides (p. 160), and the *Avenue Montaigne*, leading towards the Pont de l'Alma (p. 160).

To the N. of the Rond-Point the Avenue d'Antin is prolonged to the church of **St. Philippe du Roule** (Pl. B, 15; *II*), in the Rue du Faubourg St. Honoré, an edifice in a Greek style, by *Chalgrin* (1769-84). The cupola is adorned with a Descent from the Cross, by *Chassériau*.

Farther on, to the left of the Champs-Elysées, extends the modern quarter of *Marbeuf*, consisting of handsome private residences. The Trocadéro, about $^3/_4$ M. from this point, may be reached by an omnibus traversing the Rue Pierre Charron.

The Avenue des Champs-Elysées ends at the ***Place de l'Etoile** (Pl. B, 12; *I*), so named from the star formed by the twelve different boulevards or avenues which radiate from it (see p. 154). This Place occupies a slight eminence, on the summit of which rises the —

***Arc de Triomphe de l'Etoile**, the largest triumphal arch in existence, and visible from almost every part of the environs of Paris. Begun by Napoleon I. in 1806, it was completed by Louis Philippe in 1836, from designs by *Chalgrin* (d. 1811). It consists of a vast arch, 67 ft. high and 46 ft. wide, intersected by a lower transversal arch. The whole structure is 160 ft. in height, 146 ft. in width,

and 72 ft. in depth. The arch conveys a somewhat heavy impression when approached. The huge pillars of masonry on which it rests are adorned only with colossal trophies, 36 ft. high, with figures 16 ft. high. The final top member is still wanting.

The following groups adorn the E. façade: on the right, Departure of the troops to the frontier in 1792, by *Rude*, the finest of the four groups; above it, the Obsequies of General Marceau, by *Lemaire*. On the left, Triumph of Napoleon after the Austrian campaign, and the Peace of Vienna (1810), by *Cortot* (d. 1843); above it, the Pasha Mustapha surrendering to Murat at the battle of Aboukir (1799), by *Seurre the Elder*. — The bas-reliefs on the frieze surrounding the monument represent the departure and the return of the troops, by *Brun*, *Jacquot*, *Seurre*, and *Rude*.

On the W. façade: on the right, Resistance of the French to the invading armies in 1814, by *Etex;* above it, Passage of the bridge of Arcola (1796; death of Muiron, Bonaparte's adjutant), by *Feuchères*. On the left, the Blessings of Peace (1815), by *Etex;* above it, the Taking of Alexandria (1798; Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chaponnière*.

The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz (1805). On the S. side is the Battle of Jemappes (1792), by *Marochetti*.

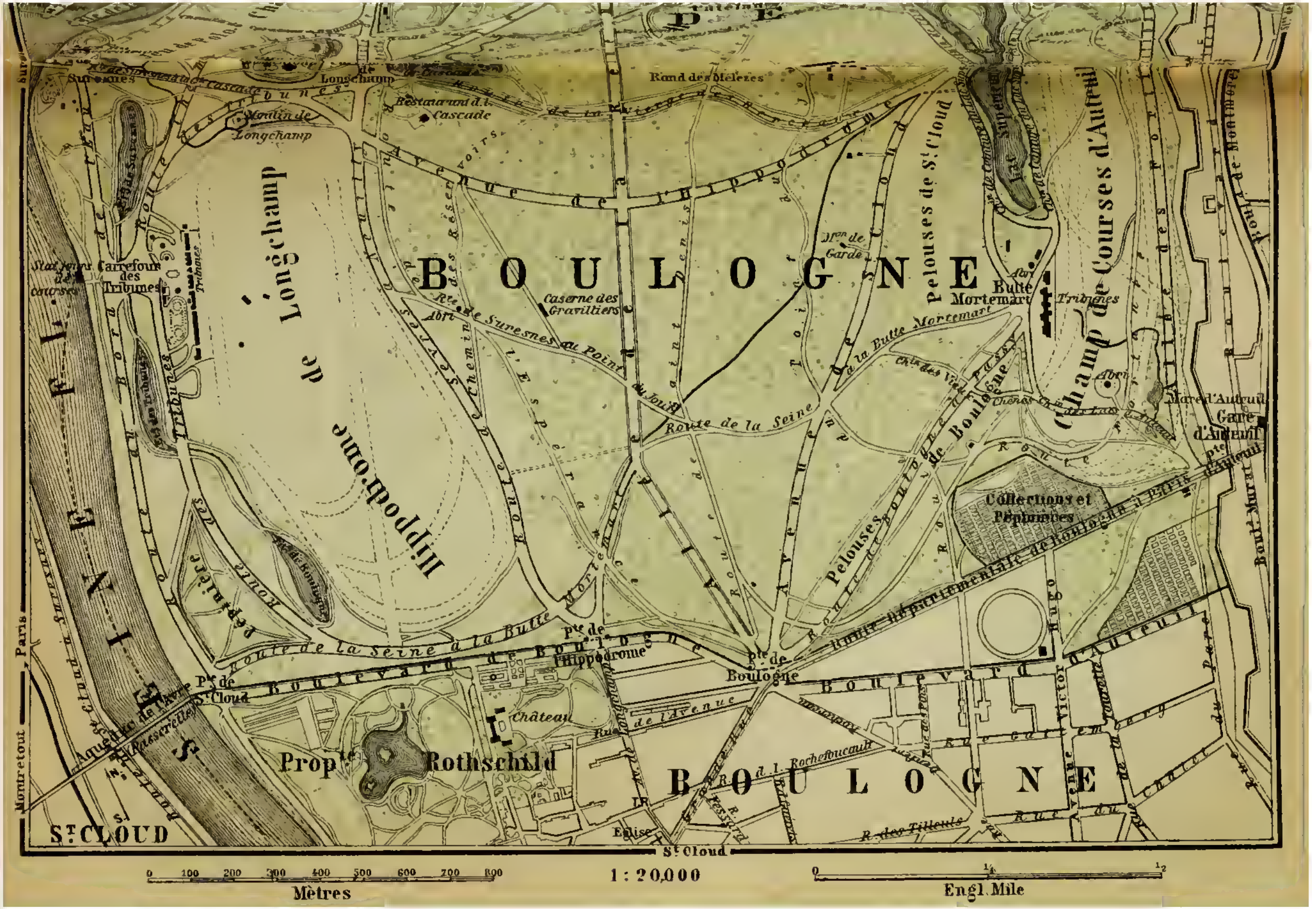
The figures of Victory on each side of the upper part of the arch are by *Pradier*. A series of 30 shields on the cornice above the entablature are inscribed with the names of different victories, while the names of 142 other battles appear on the vaulting of the principal arch. On the vaulting of the transversal arch are recorded the names of officers of the Republic and of the Empire, the names of generals who fell in battle being underlined (656 in all). The figures of Victory in relief under these names relate to successes gained in the East, North, and South.

The *Platform*, to which a spiral staircase of 261 steps ascends, commands a noble *Prospect (adm. free).

The following are the chief of the twelve avenues which radiate from the Place de l'Etoile: the *Avenue des Champs-Elysées*, described at p. 151; then, to the left, the *Avenue Hoche*, leading to the Park Monceaux (770 yds.; see p. 196); the *Avenue de la Grande-Armée* (p. 155), continuing the Avenue des Champs-Elysées towards Neuilly (see below); the *Avenue du Bois de Boulogne* (p. 155); and the *Avenue Kléber*, leading straight to the Trocadéro (tramway) and passing the pretty *Hôtel de Castille* (No. 19), the property of Queen Isabella of Spain.

Neuilly, which lies to the N. of the Bois de Boulogne (Jardin d'Acclimatation; p. 158), and is traversed by the wide Avenue of the same name, forming a prolongation of the Avenue de la Grande-Armée, is now a suburb with 29,444 inhabitants. The château of Neuilly, once the favourite residence of Louis Philippe, was totally destroyed by the mob on 25th Feb., 1848, and the park was afterwards parcelled out into building-sites, on which numerous tasteful villas have been erected.

In Neuilly, near the line of fortifications, on the right side of the Route de la Révolte, is the **Chapel of St. Ferdinand** (Pl. B, 9), a cruciform mausoleum in the Romanesque style, erected on the spot where Ferdinand, Duke of Orleans, the eldest son of Louis XIV. and father of the Comte de Paris, breathed his last on 13th July, 1842, in consequence of a fall from his carriage. Admission daily; visitors ring at No. 13, nearly opposite the chapel (fee). Over the high-altar is a Descent from the Cross, in marble, by *Triqueti*. To the left is the Monument of the Duke, also by *Triqueti*, from a design by *Ary Scheffer*, with a fine praying angel by the prince's sister, Marie d'Orléans (d. 1839). The windows are filled with good stained


Hippodrome de Longchamp
BOULOGNE
Pelouses de St. Cloud
Champ de Courses d'Auteuil
Lac Supérieur
Collections et Pépinières
Propté Rothschild
Château
SEINE
St. CLOUD
Montretout
Paris
Boulevard de Boulogne
Pte. de l'Hippodrome
Pte. de Boulogne
Pte. de St. Cloud
Route de la Seine à la Butte Mortemart
Route des Tribunes
Carrefour des Tribunes
Tribunes
Moulin de Longchamp
Restaurant d. l. Cascade
Rond des Mélèzes
Avenue de l'Hippodrome
Allée de Longchamp
Route de Suresnes au Point du Jour
Caserne des Gravilliers
Butte Mortemart
Route de Boulogne
Route de la Seine
Allée des Fortifications
Gare d'Auteuil
Mare d'Auteuil
Boulevard d'Auteuil
Avenue Victor Hugo
Rue de la Tourelle
Rue du Parc
R. des Tilleuls
R. d. l. Rochefoucauld
Rue de l'Avenue
Église
Boul. Murat
Boul. de Montmorency
1 : 20,000
Mètres
Engl. Mile

PUTEAUX
COURBEVOIE
St Germain
Route de Suresnes à Neuilly
Quai National
Ile de Puteaux
Ile de la Folie
Jeu de Polo.
Champ d'Entraînement
Route de Sèvres à Neuilly
Boulevard de la Seine
Pont de Neuilly
Avenue de Neuilly
Bagatelle
MADRID
ST JAMES
Rue Saint Jacques
Avenue de Madrid
Boulevard Richard Wallace
Pelouses de Madrid
BOIS DE BOULOGNE
Pré Catelan
Pelouses de la Croix Catelan
Jardin d'Acclimatation
NEUILLY
Boulevard Maillot
Boul. des Sablons
Lac Inférieur
Chemin de Ceinture du Lac Inférieur
Route de Suresnes
Allée des Fortifications
Boulevard Lannes
Boulevard Flandrin
Boulevard Suchet
La Muette
PASSY
Stn de Passy
Av. du Bois de Boulogne
Gravé et imprimé par Wagner & Debes, Leipzig
Geograph. Anst. von Wagner & Debes, Leipzig

glass designed by *Ingres* (p. 138). The sacristy contains a picture by *Jacquand* representing the death of the prince.

In the N. of the town is a handsome *Mairie* (Pl. B, 5), built in 1882-1885, in front of which is a bronze *Statue of Parmentier* (1737-1813), who made his first experiments in the cultivation of the potato at Neuilly. From Neuilly a handsome bridge crosses the Seine to the N.E., 2 M. from the Arc de Triomphe (p. 153). On the opposite side of the river, to the right, is *Courbevoie* (p. 282), to which another avenue, 1/2 M. in length, ascends.

II. FROM THE PLACE DE L'ETOILE TO THE BOIS DE BOULOGNE.

Hippodrome de Longchamp. Jardin d'Acclimatation.

Visitors who wish to see the Bois de Boulogne with the least possible expenditure of time should engage a cab by the hour (see p. 19). The principal points may thus be visited in 2-3 hrs. Those who do not wish to keep the cab waiting for the return-journey should finish their drive in the Bois before visiting the Jardin d'Acclimatation. — Stations on the Chemin de Fer de Ceinture and tramways, see p. 150. — Cafés and Restaurants, see p. 13.

The *Avenue de la Grande-Armée*, prolonging the Avenue des Champs-Elysées beyond the Arc de l'Etoile (p. 153), leads to the *Porte Maillot* (which is named from the 'Jeu de Mail' formerly played here), at the beginning of Neuilly (p. 154) and near the Jardin d'Acclimatation, the nearest entrance to the Bois de Boulogne.

The *Avenue du Bois de Boulogne* (Pl. B, R, 9, 6), leading from the Arc de l'Etoile to the W., is the usual route followed by the fashionable crowds in carriages, on horseback, or on foot proceeding from the Champs-Elysées to the Bois de Boulogne. The avenue is about 140 yds. in breadth (including the side-alleys) and is 3/4 M. long to the *Porte Dauphine* (Pl. R, 6). It consists of a carriage-way in the centre, flanked on one side by a riding-path and on the other by an alley for pedestrians, beyond which again are side carriage-ways. On both sides are plots of grass and trees. In the distance, the Mont Valérien (p. 283) is seen rising above the Bois. To the left of the entrance is a station of the Chemin de Fer de Ceinture.

The ***Bois de Boulogne** is a beautiful park covering an area of 2250 acres, bounded by the fortifications of Paris on the E. (see p. 48), the Seine on the W., Boulogne (p. 284) and the Boulevard d'Auteuil on the S., and Neuilly (p. 154) on the N. It is a fragment of the extensive old *Fôret de Rouvray* (from Lat. '*roveretum*', the chêne rouvre, *i.e.* holm-oak), which also comprised the Park of St. Ouen (p. 207). This forest was long in evil odour, being the resort of duellists, suicides, and robbers. Down to 1848 it belonged to the crown-domains and received little attention. In 1852 it was presented to the municipality, on condition that a sum of two million francs should be expended on it within four years, and that it should be maintained in future at the municipal expense. The authorities accordingly converted it into a park, and it has become a favourite promenade of the Parisians. The Bois is still somewhat formal and monotonous in spite of the care that has lately been taken to introduce variety into its grouping.

The annexed plan will enable the visitor to find his way without difficulty.

The Bois de Boulogne is most frequented in the afternoon between 3 and 5 o'clock, the favourite routes being those leading from the Avenue du Bois de Boulogne to the lakes, where the handsomest carriages and most elegant toilettes are to be seen.

We enter the Bois by the *Porte Dauphine* (p. 155), in the *Enceinte*, or lines of fortifications (p. 48), which are, however, more or less disguised. The broad *Route de Suresnes* or *du Lac*, which diverges to the left, leads in about 10 min. to the *Carrefour du Bout des Lacs* (see below). The *Route de la Porte des Sablons*, to the right, leads to (1/3 M.) the Jardin d'Acclimatation (p. 158), crossing the large *Allée de Longchamp* or *des Acacias*, which leads to the left to the race-course (p. 157). This allée has been the chief scene, during the last few years, of the *Fête des Fleurs*, held for a benevolent object at the time of the 'Grand Prix de Longchamp' (p. 157).

The *Carrefour du Bout des Lacs* is one of the finest points in the Bois de Boulogne. It lies at the lower end of two artificial lakes, the *Lac Inférieur* (2/3 M. in length and 100 yds. in width), and the *Lac Supérieur* (1/4 M. in length and 60 yds. in width), which are fed by the Canal de l'Ourcq (p. 199) and the Artesian Well of Passy (p. 166). Two brooks issue from the Lac Inférieur, one of which flows to the Jardin d'Acclimatation, the other, or 'Rivière de Longchamp', to the cascade (p. 157). We walk round the lakes, beginning at the left side.

In the Lac Inférieur are two islands (ferry there and back 10 c.; boat on the lake 2-3 fr.), on one of which is a café-restaurant in the form of a Swiss *Chalet*. As cafés are one of the chief characteristics of every Parisian resort, the wayfarer will find other places of refreshment in various parts of the park, especially at the Carrefour du Bout du Lac and near the Grande Cascade (p. 157).

Between the two lakes is the *Carrefour des Cascades*, and at the S. end of the Lac Supérieur is the *Butte Mortemart*, whence there is a fine view of St. Cloud and Meudon. The vacant space here has been converted into the *Champ de Courses d'Auteuil*, with three race-courses (1 1/3, 2 1/4, 2 1/2 M. in length). The race-stands are situated on the 'butte'; adm. as at Longchamp (see p. 157). Races and steeple-chases take place here in spring and autumn, the most important being those of Whit-Monday. The *Grand Steeplechase* (value 4800*l.*) is run at the end of May or beginning of June. — *Auteuil*, see p. 167.

On arriving at the upper extremity of the Lac Supérieur we turn to the right and walk along the margin of the lake to the *Carrefour des Cascades* (see above). Hence we follow the *Avenue de l'Hippodrome* to the left or, if on foot, the walk at the side (see Plan), both of which cross the wide *Allée de la Reine Marguerite* and

lead in 15-20 min. to the **Grande Cascade*, an artificial waterfall issuing from a grotto. After viewing the waterfall, we may ascend the eminence a little before it, which affords a fine view of the valley of the Seine; to the left on the opposite bank lies St. Cloud with its modern church; nearer is the Hippodrome de Longchamp (see below); opposite us are a mill with two towers and the remains of the ancient *Abbey of Longchamp*, with the village of *Suresnes* beyond them; to the right, a little farther off, is *Mont Valérien* (p. 286). A path descends the hill to the interior of the grotto and the foot of the fall.

The **Hippodrome de Longchamp** is the principal race-course in the neighbourhood of Paris (see p. 34). The races *(courses* or *réunions)* at Longchamp take place in spring, summer, and autumn, the days being advertised in the newspapers and handbills. The races attract vast crowds and are worth seeing. The 'Première de Longchamp', at the beginning of April, opens the spring-season, and the new spring fashions then appear in all their glory. The principal race at this meeting is the 'Cadran', worth 1200*l*. The *Grand Prix*, of 200,000 fr., is competed for at the beginning of June, and may be styled the 'French Derby'. It may also be said to inaugurate the summer season, as immediately after it the fashionable world of Paris prepares for its annual migration to the country or the sea-side. Charges for admission to the hippodrome: pavilion 5 fr.; weighing-place 20 fr.; for a carriage with one horse 15, with two horses 20 fr.; each rider 5 fr.; pedestrian 1 fr. There are three circular race-courses (1, $1^1/_2$, and $1^3/_4$ M.) and one straight course (5 furlongs). — Reviews take place here occasionally.

The Seine may be crossed here either viâ the *Pont de Suresnes* (p. 283), or by a *Footbridge (Passerelle de l'Aqueduct de l'Arve)*, constructed in 1893 near the race-stands, on the side next Boulogne and St. Cloud.

The Route de Neuilly (p. 154), at the opposite end from the race-course, passes between the Champ d'Entraînement and the park of the little château of **Bagatelle**, constructed in one month by the Comte d'Artois (Charles X.) in consequence of a wager with Marie Antoinette; it is now the property of the heirs of Sir Richard Wallace (d. 1890). The pretty park and the valuable collections of art may be visited only by permission. — The part of Neuilly adjoining this side of the Bois de Boulogne is known as **Madrid**, a name derived from a château which once stood in this neighbourhood, built by Francis I. after the Battle of Pavia, and thus named as a reminiscence of his captivity in Spain. The château, which was destroyed after the Revolution, was remarkable for the external decorations of the walls, consisting of terracottas by Girolamo della Robbia, and works in enamel; the former no longer exist, but the latter are still to be seen in the Musée de Cluny (p. 225). Bridge to *Puteaux*, see p. 282. At the Porte de Madrid is a *Restaurant*. To the left lie the *Mare de St. James* and, a little farther on, the Jardin d'Acclimatation (p. 158).

The wide *Allée de Longchamp* (side-alleys preferable) leads straight from the Hippodrome, passing the Cascade on the right, to the (2 M.) Porte Maillot (p. 155). To the right, a little way on, is the *Pré Catelan*, an enclosed space where fêtes used to be given in summer, but now a 'dépendance' of the Jardin d'Acclimatation. Farther on, to the left, is the *Cercle des Patineurs*, a pond and

pigeon-shooting grounds belonging to the Skating Club. Near the end of the Allée a path to the Jardin d'Acclimatation diverges to the left.

The ***Jardin d'Acclimatation** is an enclosed part of the Bois de Boulogne adjoining the Boulevard de Maillot, situated to the S. of the Avenue de Neuilly, and between the Porte des Sablons and the Porte de Madrid, and affords one of the most attractive promenades in the environs of Paris. It was founded by a company 'in order to introduce into France and acclimatise foreign plants and animals suitable for domestic or ornamental purposes', and covers an area of 50 acres. It suffered severely during the second siege of Paris in May, 1871.

Visitors who hire a cab in Paris may dismiss it at the Porte Maillot, before the line of the fortifications is crossed; otherwise, the fare to the Jardin is higher, and 1 fr. additional must be paid as 'indemnité de retour' (see p. 19). Tramway from the Porte Maillot to the (1/2 M.) entrance of the Jardin 20 c., to different points in the interior of the Jardin 25-35 c.

The Jardin d'Acclimatation is open the whole day. Admission 1 fr. (greenhouses included); on Sundays and holy-days 1/2 fr.; carriage 3 fr., in addition to the charge for each person in it; no charge for coachman. Children under seven enter free.

The principal entrance is on the E. side, near the Porte des Sablons, but there is another at the opposite end, near the Porte de Neuilly. — The following itinerary includes most of the objects of interest. All the houses are open to visitors, but the monkey-house and some of the smaller stables are somewhat close and ill-ventilated. Comp. the Plan, p. 155.

On entering, we find ourselves in a handsome walk, 11 yds. wide, which runs round the whole garden. On the left is the *Grande Serre* (Pl. 15), or winter-garden, and the **Palmarium* (Pl. 14), a handsome structure opened in 1893, in which the band plays in bad weather (seats 50, 25, or 20 c.). The building includes a *Café-Restaurant;* and the sunk floor is to be fitted up for the *Aquarium.* Some of the *Birds* are also kept here.

Opposite, or to the right as we enter, are two *Small Hothouses*, the *Offices* (Pl. 1) of the company, to which purchasers address their orders, a *Museum*, the *Sale-Rooms*, and the *Reptile House* (Pl. 2).

The Museum (*Musée de Chasse et de Pêche*) illustrates hunting and fishing, in five divisions; viz., Weapons, Traps, Accessories, Sporting animals, Symbols. On the wall are paintings of different kinds of sport.

Farther on, to the right, is the *Singerie*, or monkey-house (Pl. 3), which is entered from the rear. To the left are the *Ibises*, *Storks*, *Flamingoes*, *Cranes*, *Herons*, and other long-legged birds. Behind are *Aquatic Birds* (*Swans*, *Geese*, *Ducks* of all kinds) and the *Pigeon-house*, in which carrier-pigeons are reared. Then, to the right, the *Faisanderie* (Pl. 4), in front of which is a statue in white marble of the naturalist *Daubenton* (d. 1799), by Godin; *Antelopes; Yaks;* various kinds of foreign *Goats;* and, behind, the *Poulerie* (Pl. 5), a

semicircular concrete building. Farther on, to the left, are the *Peacocks;* the *Camels* and the *Dromedaries;* to the right, the *Kangaroos*, *Deer*, and *Stags*, near which diverges the walk leading to the entrance on the side next the Porte de Neuilly.

A little farther on are the *Ecuries* (Pl. 6), or stables, and enclosures connected with them, containing quadrupeds trained for the purposes of the garden or the amusement of visitors. A great source of delight to children here is a ride on the back of an elephant or dromedary, or a drive in a carriage drawn by ostriches, llamas, etc. (Charges fixed by tariff: dromedary 50 c., elephant 25 c., ostrich-carriage 50 c., small carriage 25 c., pony 50 c.) During summer the adjoining lawn is generally occupied by encampments of natives of various savage tribes.

Beyond the *Quagga*, *Zebra*, and *Giraffe Houses*, to the right, is the *Panorama du Monde Antédiluvien* (Pl. 7; adm. 50 c.), by Castellani, and beyond that again the *Alpacas*, to the left, and the *Rein-deer* and the *Cattle-Shed*, to the right. Farther on, to the left is the basin of the *Ottaries* or sea-lions (Pl. 8), which are fed at 10 a.m., 2 and 5 p.m.; and on the same side is a rocky enclosure for chamois, mountain-goats, and other climbing animals. Behind are *Antelopes* and *Chamois* (Pl. 9). To the right of the circular walk is the *Laiterie*, or dairy (cup of milk 40 c.). The *Aquarium* (Pl. 10) is to be removed to the Palmarium (p. 158).

Farther on is the *Buffet* (Pl. 11), opposite which is the summer *Kiosque des Concerts*, where the band plays. Then comes the *Chenil* (Pl. 13), containing thorough-bred dogs, whose pedigrees are carefully recorded. Facing the latter is a *Bookstall*, with a reading-room. Beyond this, to the right, are the *Palmarium* and the *Grande Serre* already mentioned.

We may return to the town by the same route to view the crowd etc. in the *Bois* and the *Champs Elysées*, but if the day be unfavourable for this we may take the *Chemin de Fer de Ceinture* (p. 24), or we may return viâ the *Trocadéro* (p. 162).

4. The Trocadéro, Passy, and Auteuil.

(Bois de Boulogne.)

The following public vehicles ply direct in this direction from the Place de la Concorde: the Tramways from the Louvre to Passy (T J), to St. Cloud (T A), Sèvres (T B), and Versailles (T A B), and the Omnibus from the Madeleine to Auteuil (A). The tramway from the Rue Taitbout to La Muette (T N) and the omnibus from the Gare de l'Est to the Trocadéro (B) are also convenient. The *Steamboats* on the Seine may also be used.

I. FROM THE PLACE DE LA CONCORDE TO THE TROCADERO.

Musée Guimet. Musées du Trocadéro.

The Musée Guimet and the two Musées at the Trocadéro are open at the same hours only on Sun. and Thurs.; though admission may be obtained to the Ethnographical Museum daily except Monday. Lunch may be taken at one of the cafés near the Trocadéro or in the Place de l'Alma.

Place de la Concorde, see p. 81. The direct route to the Trocadéro is by the *Cours-la-Reine*, a fine avenue formed by Marie de Médicis in 1610, and traversing the *Quai de la Conférence* from end to end. The quay derives its name from an old gate through which the Spanish ambassadors entered Paris in 1660, to confer with Mazarin on the betrothal of the Infanta Maria Theresia with Louis XIV. To the right is the *Palais de l'Industrie* (p. 151). To the left is the *Pont des Invalides* (Pl. R, 14, 15; *II*), adorned with Victories by Dieboldt and Vilain. Hôtel des Invalides, see p. 265.

To the right, at the corner of the Cours-la-Reine and the Rue Bayard, is the house known as the ***Maison de François I.**, a very pleasing example of the domestic architecture of the Renaissance. Francis I. caused this building to be erected at Moret, near Fontainebleau, in 1527, for the reception of Diane de Poitiers, or according to others for his sister Margaret of Navarre, and in 1826 it was transferred to its present site. The façade, the style of which is quite unique and very unlike that of contemporary buildings, finds its closest parallel in the palaces of Venice. On the ground-floor are three large arched windows, to which the three square-headed windows of the upper floor correspond. The ornamentation on the pilasters between the windows and at the corners is singularly rich and elegant. Many of the medallion-portraits (including that of Margaret of Navarre, between the arms of France and Navarre) have been restored. The back is also worthy of inspection, but the sides have been modernised.

The **Pont de l'Alma** (Pl. R, 11, 12; *I*), at the end of the quay, was constructed in 1856 and named in memory of the Crimean campaign. The buttresses are embellished with handsome figures of a Zouave and a private of the line by *Dieboldt*, and an artilleryman and a chasseur by *Arnaud*. From the Place de l'Alma the *Avenue Montaigne* leads N.W. to the Rond-Point des Champs-Elysées (p. 153). In a garden in this avenue is the bronze statue of a wounded warrior repairing his sword, by Chrétien.

The next quay, the Quai Debilly, leads to the foot of the Trocadéro Park; the Avenue du Trocadèro, to the right, is however a preferable approach. To the left is the *Pompe à Feu de Chaillot*, supplying the city-reservoirs from the Seine.

Farther on in the Avenue du Trocadéro, on the right, is the **Musée de Galliéra* (Pl. R, 12; *I*), in the Italian Renaissance style, by *Ginain*, built by the munificence of the Duchesse de Galliéra (d. 1888), who also erected the orphanage at Fleury (p. 289) and the hospital at Clamart (p. 290). The museum, now the property of the city, for whose industrial collections it is destined, consists as yet only of the building, the chief façade of which fronts the Rue Pierre-Charron. The sculptures are by *A. Thiébault*. — In the adjoining small square is a bronze group representing 'Wine', by *Holweck*.

In the Place d'Iéna, a few yards farther on, rises the handsome

Musée Guimet (Pl. R, 12; *I*), a classical building, less richly decorated but not devoid of originality, with a rotunda at the angle, surmounted by a colonnade and cupola. It contains the extensive and valuable collections presented to the state in 1886 by M. Em. Guimet of Lyons, consisting mainly of a *Museum of the Religions of India and Eastern Asia*, but including also a *Library* and collections of *Oriental Pottery* and of *Antiquities*. The museum, one of the most interesting in Paris, is open daily, except Mon., from 12 to 4 or 5. The chief objects only are noticed here. Explanatory labels are attached to the exhibits. Short illustrated catalogue, 1 fr. Sticks and umbrellas must be given up (no fee).

Ground Floor. The Rotunda contains a few Roman sculptures. Galerie d'Iéna, to the right: *Chinese Pottery*. The inscriptions above the glass-cases refer to the sections. — 1st Section: Modern ware from Nankin (right) and Canton (left); Chinese enamels, turquoise-blue, violet, etc.; pale-green from Nankin (15th cent.). — 2nd Section: to the right, porcelain with European patterns, 'East India Company's ware'; earthenware ('boccaros'), white Chinese porcelain, old blue porcelain; to the left, as we return, blue, red, green, yellow, and pink varieties. — 3rd Section, from right to left: Faïence and porcelain from the 10th cent. to the present day; the finest dating from the time of Khien-Long (1736-1769).

Galerie Boissière. **Japanese Pottery* and **Bronzes*, for which there is no room on the first floor. 1st Section: modern faïence, porcelain, and stone-ware from Yokohama; bronze temple-lamp; faïence and porcelain from various sources; large lacquered vase in faïence. — 2nd Section (continuation of the same): 'dagoba' or bronze reliquary of the 16th cent.; lamps of the same period; large modern vases in Avata faïence. — 3rd Section: various kinds of porcelain, ancient and modern; large lacquered vase in faïence. — 4th Section: modern ware from Kioto; Bozen stone-ware in imitation of bronze. — 5th Section: faïence made by ladies and other amateurs; Kioto ware and works by the potter Ninsei (18th cent.); bronze lamp.

First Floor. In the Rotunda is the *Library*. At the entrance are statues of Mondshu and Fughen, the two chief disciples of Buddha, upon a lion and an elephant; and two reliquaries. The *Paintings* in the Rotunda and following galleries, by Regamey, represent Oriental scenes, religious ceremonies, priests, etc.

A small room to the left of the entrance to the gallery to the right contains additional porcelain, less important objects of the kind already noticed, a large model in aloe-pith of an Indian temple, paintings of American scenes, etc.

Galerie d'Iéna, to the right, towards the staircase: **Religions of India and China*. — Room I. Cult of Brahma, Vishnu, and Siva, the triad representing the creating, preserving, and destroying principles. Wood-carvings from chariots of Brahma; articles used in religious services; representations of temples. In the centre is a bronze figure of Lakshmi, the Indian Venus (16th cent.), etc. — Room II. Buddhism, the worship of Sakya-Mooni or Buddha, the 'perfect sage', a cult with four sects. 1st Section: Six glass-cases, devoted to India and Java (to the left), Cambodia, the kingdom of Siam, Burma (?), and Tibet. Statues and statuettes, vases, etc., some notable as works of art; sacred books; bronze bell. — 2nd Section: from left to right, Buddhism continued. Buddha in his three states: birth, penitence, transfiguration; transformations and cult of Kouanyn, goddess of charity; drawings extending back to the 11th cent.; statuettes and portraits of the propagators of Buddhism in China. To the left: Taoism, or Chinese pantheistic idolatry; statuettes, MSS., coloured drawings, geomantic compasses (for soothsaying), votive sabres from Cochin China. In the centre, large model of a Buddhist temple. — 3rd Section: Taoism continued; idols of various kinds; MSS. In the centre,

large bronze gong. To the left, *Eleven fine boxwood statuettes (18th cent.), representing celestial deities; paintings on silk; Chinese coins, the most ancient, in the shape of bells, dating from 2000 B.C. On the wall: Dharma, the apostle of Buddhism in China. In the glass-cases at the end: Confucianism, the imperial religion in China, involving ancestor-worship; here represented by statuettes, sepulchral urns, etc. — Room III. **Salle de Jade* or Gem Room, with numerous articles of jade, a stone highly prized in China, many of which come from the imperial Summer Palace in Pekin. The glass-cases at the back contain sceptres of mandarins, etc.

A transverse gallery uniting the Galerie d'Iéna and Galerie Boissière is about to be opened; and in it will perhaps be united the Indian and Chinese collections from the Louvre (p. 145), the Trocadéro (p. 165), and Fontainebleau (p. 349).

Galerie Boissière: **Religions of Japan.* — Room I. 1st and 2nd Sections: fine statue of Ida-Ten, god of the grace before meat; Shintoism (to the left), the national religion, which has no idols but only symbols of the Supreme Being, and the temples of which are always closed; Buddhism, six different sects; statuettes, tissues, priests' vestments; fine bronze statuettes. At the end of the 2nd section are two bronze statues of the god of travellers, and two bronze vases, with representations of the death and ascension of Buddha. — Room II. Model of a **Mandara* or pantheon, with nineteen personages. The central group represents Dainiti, the highest perfection, and beings who have become 'bnddhas', with the eye of wisdom in the centre of their foreheads; those to the right and left represent his transformation into beings, whose end is the salvation of souls by gentleness or by violence. Around are brasiers, fountains, gongs, other figures of deities, etc. — Room III. 1st Section: Japanese and Chinese legends; curious statuettes (in the glass-case to the right, in front, the devil grown old becomes a monk); gods of happiness in the transverse cases. — 2nd Section: bronze statue of Jiso, the guardian deity of children; historical articles, very interesting statuettes; lacquer work; weapons; two palanquins belonging to princes; Chimæras of the 12th century. — Room IV. Chapel in gilded wood; two warriors armed for the field (17th cent.); three statues of Amida, one of the immortal 'buddhas'; figure of the philosopher Dharma rising from his tomb. Behind, bronze groups illustrating Japanese legends; men with long arms and legs; sage whose soul wanders throughout the earth. To the left, temple-drum in antique cloisonné-work; figures of priests; bronze lamps.

Second Floor. The Rotunda, snpported by caryatides, contains *Paintings* by Regamey.

Galerie d'Iéna: *Japanese Paintings.* Paintings, drawings, albums, and engravings (chiefly 17th and 19th cent.); also some interesting sculptures. *Graeco-Roman Antiquities.* Statuettes of Æsculapius, Bacchus, Apollo, and Juno; busts; terracottas; black Etruscan pottery; Greek vases; bronze statuettes and helmets; paintings; glass; jewels; votive statuettes; etc.

Galerie Boissière: *Egyptian Antiquities.* Coffins with mummies; objects found in graves; reproductions of sepulchral paintings (6th cent. B.C.); marble statue of Diana of Ephesus; small bronzes; historical articles; figures of kings, etc.; textile fabrics; statue of Isis; Assyrian cylinders and seals. To the right, sacrificial table; Alexandrian deities; etc.

The ***Trocadéro** (Pl. R, 8; *I*), which bears the name of one of the forts of Cadiz, captured by the French in 1823, was down to 1866 a piece of waste ground descending rapidly to the Seine. Napoleon I. entertained the idea of building a marble palace here for the King of Rome. In 1867, when the Great Exhibition was held in the Champ-de-Mars, the undulating ground of the Tro cadéro was laid out in terraces; and in 1878 these were added to the exhibition-grounds of that year, and the present park and palace were constructed.

The *Avenue du Trocadéro* ends on the height behind the palace, at the *Place du Trocadéro* (Pl. R, 8, 9; *I;* tramways *D* and *J*, omnibus-lines *A* and *B*), in which is a fountain. Here also converge the *Avenue Kléber*, leading to the Arc de l'Etoile (p. 153), the *Avenue Malakoff*, leading to the Avenue du Bois de Boulogne (p. 155), and the *Avenue Henri Martin*, leading straight to the Bois (p. 155). We may reach the park in front of the Trocadéro palace by taking the *Avenue d'Iéna*, to the left at the Place of that name, which leads past the *Dépôt des Phares*.

The **Palais du Trocadéro** (Pl. R, 8; *I*), which occupies the summit of the plateau, is a huge building in the Oriental style, designed by *Davioud* and *Bourdais*. The central portion consists of a circular edifice 63 yds. in diameter and 180 ft. in height, surmounted by a dome, and flanked with two minarets 270 ft. high. On each side is a wing in the form of a curve, 220 yds. in length, so that the whole edifice presents the appearance of an imposing crescent. On a level with the spring of the dome is a gallery adorned with thirty statues representing the arts, sciences, and various industries. The dome itself is surmounted by a colossal statue of Fame, by *A. Mercié*. The balcony in front of the central building is embellished with a large group in white stone and six figures in gilded bronze: Europe, by *Schoenewerk*, Asia by *Falguière*, Africa by *Delaplanche*, N. America by *Hiolle*, S. America by *Millet*, and Australia by *Moreau*. Below the balcony gushes forth a large *Cascade, which descends to a huge basin, 196 ft. in diameter, surrounded by a bull, a horse, an elephant, and a rhinoceros in gilded bronze, by *Caïn*, *Rouillard*, *Frémiet*, and *Jacquemart*. Under the arches flanking the cascade are allegorical figures of Water, by *Cavelier*, and Air, by *Thomas*. At the upper basin is a group, by *Falguière*, of the Seine and its tributaries, the Yonne and the Marne. Concerts are often given in the elaborately-decorated *Salle des Fêtes*, which contains an immense organ by Cavaillé-Coll and has seats for 6000 persons (adm. at other times by order from the secretary of the Beaux-Arts, Rue de Valois 3). The galleries and balconies command an admirable *View of Paris (best at sunset). Visitors may ascend by a lift (50 c., on Sun. 25 c.).

The Palais du Trocadéro contains important museums of *Comparature Sculpture* (casts and originals) and of *Ethnography*.

The *Musée de Sculpture Comparée, or *Musée des Moulages*, which occupies the right wing of the building and shares the left wing with the Musée Cambodgien, is open daily, except Mon., from 11 to 4 or 5. The casts are mainly illustrative of the chief types of monumental sculpture since the middle ages, but, for the sake of comparison, there are a few casts of ancient and other works of a different class. The sculptures are arranged chronologically. Explanatory labels are attached to each cast.

Rooms I & II (Salles A & B). The finest examples here are from French churches, enabling the visitor to form a tolerable idea of works of art in towns that he may never have an opportunity of visiting. The cathedrals of Chartres, Amiens, Paris, and Rheims are well represented; but there are also casts from the less-known cathedral of Autun, the church of the Madeleine at Vézelay, St. Lazare d'Avallon (Youne); and the portal of Notre Dame-du-Port at Clermont-Ferrand. In R. 2 are casts from the cathedrals of Sens, Laon, and Strassburg; the statue of Mausolus from Halicarnassus (4th cent. B.C.); a caryatid from the temple of Athena Polias at Athens; and sepulchral statues from St. Denis, Amiens, etc. — R. III. Photographs of monuments and sculptures, of which no casts have yet been made. St. George, from the cathedral of Bâle. — R. IV (C). Sculptures from the cathedrals of Strassburg and Naumburg; pediment from the cathedral of Bourges; tomb of St. Stephen, from the abbey-church of Aubazine, in the department of Corrèze; portal of the cathedral of Bordeaux. — *R. V (D). Portals of St. Maclou at Rouen; gate of the ducal château at Nancy. In the middle: St. George, by Donatello; tombs of Charles the Bold and his daughter, Mary of Burgundy, from Bruges; fountain with figure of Moses at Dijon, by Claux Sluter; tomb of the children of Charles VIII. at Tours; tomb of Francis II. of Brittany at Nantes; statues from the tombs of Henri II. and Catherine de Médicis at St. Denis. At the end of the room, screen from the cathedral of Limoges. To the right, in returning: Bas-reliefs from the Foutaine des Innocents (p. 170), by Jean Goujon; Tomb of Duke Louis de Brézé (cathedral of Rouen); statues, by Sluter, from the Carthusian convent at Dijon; bas-reliefs from the château at Ecouen (p. 336); stall from the cathedral of Coimbra (Portugal); monks from the tomb of the duke of Burgundy at Dijon, by Sluter; reliefs from St. Nicholas, at Troyes; group of children with musical instruments, by Luca della Robbia (Florence); angel from the château of Lude (Sarthe); SS. Anna and Mary from the cathedral of Bordeaux; high-reliefs, from the cathedral of Siena, by Nic. Pisano. — In the front row: Female figure from the Rathhaus at Nuremberg; Madonna from Notre Dame at Bruges. — On the other side: Numerous Italian busts; the Fall, by L. A. della Robbia; reliefs by Mino da Fiesole, from the tomb of Paul II. at Rome; door-panels of the Baptistery at Florence, by A. Pisano; Visitation, by Andrea della Robbia, from Pistoja. In front of the busts: Tomb of Gaston de Foix at Milan. Then, choir-stalls from the cathedral of Amiens; Visitation, from St. Jean at Troyes; bas-reliefs from the Hôtel du Bourgthéroulde at Rouen; sepulchral slab from Römhild near Meiningen in Saxony. In front: David, by Verrocchio, and the tomb of Soccino, at Florence. Then, on the wall, bas-reliefs from the tomb of Cardinal Duprat, at Sens; other statues from tombs; stall from the old château of Gaillon in Normandy; tomb of Guillaume du Bellay, at Mans; etc. — R. VI (D bis). Fountain of the 16th cent., from the tomb of St. Just, at Narboune; bas-reliefs from the Hôtel du Bourgthéroulde, at Rouen; Hermes with the child Bacchus, by Praxiteles, from the temple of Juno at Olympia; dying Adonis, by Michael Angelo. — R. VII (E). Torch-stands, vases, statues, busts, groups, and bas-reliefs from Versailles; St. Bruno by Houdon, at Rome; portal of the town-hall of Toulon, by Puget; bas-reliefs from the fountain in the Rue de Grenelle and from old Parisian mansions. — R. VIII. Pinnacle from St. Pierre at Caen; ornamental sculptures and photographs; chimney from the château of Ecouen; Romanesque portal of Ste. Marie-des-Dames, at Saintes (12th cent.). Finally a *Library*, including numerous photographs.

The rest of the collection is in the other wing of the palace beyond the Rotunda. — Room I. Inside the entrance, Portal from the château of La Ferté-Milon; to the right and left, and behind, portals from the churches of Carennac (Lot), Aulnay (Charente-Infér.), and St. Pierre de Moissac (Tarn), and fragments from the churches of St. Trophime at Arles, Souvigny, and Souillac. — R. II. Sculptures from the cathedral of Chartres and the church of Souillac; portal of the abbey-church of Charlieu (Loire). — R. III. Pediment from St. Urbain at Troyes; church-portal from St. Gilles (Gard). Reproductions of decorative paintings. — R. IV. More decorative paintings. Doors of the cathedral of Aix, in Provence; doors of the sacristy of the

cathedral of Bourges; Holy Sepulchre from the abbey-church of Solesmes (Sarthe); vaulting of the bell-tower at Rouen. — R. V. Chimney, at Bruges; mausolea of Charles the Bold and Marie of Burgundy, also at Bruges; choir-screen from the cathedral at Rodez; statues from the Hôtel d'Escouville (Exchange) at Caen; chimney from the Musée Historique at Orléans; door of the church of Oiron (Deux-Sèvres); chapel-screens from the cathedral at Evreux; fragments from the old Hôtel de Bernuy (now the Lycée) at Toulouse. — R. VI. Cross from Auvergne; model of the interiors of St. Denis (tombs); models of Notre-Dame at Paris and part of the abbey-church of Mont St. Michel. — R. VII. Fountain from the bell-tower at Rouen. Casts of modern sculptures. Fountain of Neptune at Nancy.

The Musée Cambodgien or *Musée Khmer*, which occupies the three following rooms (adm. daily, except Mon., 11 to 4 or 5), consists of very interesting sculptures found in Cambodia, a Chinese district under the protectorate of France, situated to the E. of Cochin China. These once belonged to huge buildings erected by the Khmers, a people now almost entirely consigned to oblivion. Some of these edifices have been re-discovered in the depths of pathless forests from accounts given by travellers of the 18th century. This collection was closed in spring, 1894.

Room I. Huge temple-entrance; curious bas-reliefs and ornaments; mask and figure of Buddha; figure of a bonze. — To the right of the staircase: End of a gallery from the temple of Vishnu at Angkor; to the left: other curious bas-reliefs and ornamental sculptures. — R. II. Fragments from the temple at Angkor; figures of gods and animals, steles, etc. — R. III. At the foot of the staircase, parapet of a bridge in the form of a huge serpent borne by giants; architectonic sculptures. On the staircase, water-colours and photographs of edifices in Cambodia.

The Ethnographical Museum is on the first floor, behind the rotunda of the Salle des Fêtes. To reach it we ascend the staircase nearly opposite the entrance to the Museum of Casts. It is open free on Sun. and Thurs., from 12 to 4 or 5; but strangers are admitted on other days except Monday. Explanatory labels.

The Staircase is embellished with fine paintings on glass, as is also the corresponding staircase by which we descend (inscriptions). — Vestibule I. Native hut from Tierra del Fuego. Figures and other objects from various parts of *Oceania*. Models from the New Hebrides, Malay Archipelago, Philippine Islands, Borneo, Sumatra, Java, the Moluccas, Celebes, etc. — Room to the left of the staircase (to the right as we return). *Africa*. Articles of all kinds, from the rich costumes etc. from the N. (Algeria; Tunis) to the rude sculptures and primitive implements of the almost unknown tribes of central and S. Africa. The first-named are to the right. In the centre: relief-plans of Roman tombs in Algeria, tomb of a Berber chieftain and a subterranean palace at Tunis, of the plain of Gizeh (Egypt) with the pyramids, etc.

Galleries on the other side (to the right as we enter). *America*. Left Gallery: Indian boats from the Orinoco; twenty-one figures of Indians, etc.; sculptures and other large objects, interesting merely as illustrating the history of civilization among the primitive races that created them; a remark that applies also to the works of art on the other side. Relief-plans; textiles, implements, vases, etc. — Main Gallery. 1st Section: Figures, arms, utensils, and ornaments of the natives of Guiana. Sec. 2, 3, 4: Mummies, vessels, ornaments, and cloth from Peru and Ecuador. Sec. 5: Objects from New Granada, Venezuela, Columbia, and Central America. Sec. 6: Mexican sculptures. Sec. 7: Mexican antiquities, including a curious terracotta idol; articles in obsidian. Sec. 8: Flint weapons and vessels from New Mexico and California; grave of a Californian chief; modern gold

monument, made at the centenary of the French Revolution. Sec. 9: Figures, cloth, etc. made by Indians of the United States and Canada.

Vestibule II. *Europe.* Various curiosities from N. Europe and Russia, and some also from central and S. Europe. — In the next room: *France.* Interesting *Costumes, ornaments, and implements. Shepherd from the Landes (to the right); woman from Aube; Breton interior (12 figures), Breton head-dresses; group from Ariège (to the left); head-dresses and implements from Lorraine and Alsace (to the right); group of Savoyards; woman from the neighbourhood of Bourges; objects from Auvergne; Auvergnat interior, mountaineer from the Aveyron; Norman group and head-dresses; mason from St. Claude and woman of Besançon; Burgundian interior (7 figures); groups from the Pyrenees (7 figures) and the Alpes Maritimes.

At the foot of the staircase on this side are reliefs from Yucatan and casts of Mexican statues.

The Parc du Trocadéro is not large, but it is tastefully laid out and well kept up. It contains, to the left in descending from the palace, beyond the broad walk below the Cascade, a subterranean **Aquarium*, stocked with fresh-water fish (adm. 9-11 and 1 to 5 or 6). The two buildings a little higher and a little lower are respectively an *Institut du Progrès* (formerly a restaurant) and the former *Pavillon des Travaux Publics*, both dating from the exhibition of 1889. The former is connected with an *Observatoire Populaire*, in the Palais, where public lectures and meetings are held (free).

Below the middle of the park the Seine is crossed by the **Pont d'Iéna** (Pl. R, 8; *I*), constructed in 1809-13 to commemorate the victory of that name (1806). It is adorned with eagles and with four colossal horse-tamers (Greek, Roman, Gaul, and Arab). Beyond the bridge is the Champ-de-Mars (p. 272), with the famous *Eiffel Tower* and other buildings dating from the exhibition of 1889.

II. PASSY AND AUTEUIL (BOIS DE BOULOGNE).

Passy, in which the Trocadéro is situated, is one of the communes annexed to Paris in 1860, and now forms, with Auteuil (p. 167), the 16th arrondissement. Its lofty and healthy situation has long made it a favourite place of residence, and it contains numerous handsome private mansions near the Bois and the Trocadéro, many of them built since the last two exhibitions here.

The *Avenue Henri Martin* (¾ M.; tramway N), continuing the Avenue du Trocadéro, leads straight from the Trocadéro to the Bois. On the height to the left, near the palace, is the *Cemetery of Passy*, with some fine monuments. The Avenue Henri Martin passes near the *Lycée Janson de Sailly* (on the right) and, a little farther on, the *Mairie of the 16th Arrondissement* (on the left), two handsome modern buildings, the latter of which contains paintings by Ch. Chauvin. Farther on, to the right, between this Avenue and the Avenue Victor Hugo, is a square with the copious *Artesian Well of Passy* (covered), adjoining which is a *Statue of Lamartine* (1792-1869), in bronze, by Vasselot. At the point where these

avenues meet, a few yards farther, is a station of the Chemin de Fer de Ceinture.

At No. 145 Avenue Henri Martin are the *Serres de la Ville* (public hothouses; Pl. R, 5), not usually shown to visitors without a permission from the prefecture (office of public works), but open from 1 to 6 for a fortnight in April, when the magnificent azaleas are in bloom. These houses are to be removed to the Bois de Boulogne.

The *Porte de la Muette*, not far from the great lake (p. 156), is one of the chief entrances to the *Bois de Boulogne* on this side. The *Muette* (Pl. R, 5) is a relic of a former royal château ('muette' for 'meute'). Its pretty park is now private property and closed to the public.

To the S.E. is the *Ranelagh*, a triangular grass-plot occupying the site of the public establishment of that name, which, like its London namesake, was famous at the end of last century for its banquets, masquerades, and fêtes. Adjacent are the station of the Chemin de Fer de Ceinture and the office of the tramways, near which is the handsome *Monument of La Fontaine* (1621-1695), with a bust, a statue of Fame, and figures of the fabulist's favourite animals, in bronze, by Dumilâtre. Adjacent, to the left, are a statue of Cain by *Caillé*, a Cupid by *Damé*, and a Fisherman, with the head and the lyre of Orpheus, by *Longepied*.

Auteuil, like Passy a quiet suburban district with numerous villas, lies to the S.E., between the Seine and the Bois de Boulogne. Race-course, see p. 157. From the station of Auteuil, near the Bois (Pl. R, 1), tramways run to St. Sulpice and Boulogne (p. 284) and an omnibus line to the Madeleine. At this point also begins the immense **Viaduct* of the Chemin de Fer de Ceinture, $1^1/_4$ M. long, constructed throughout of masonry, with several galleries for foot-passengers beneath the line, and 234 cross-arches. It ends with the **Pont-Viaduc du Point du Jour*, where the viaduct proper rises between two carriage-roads.

In the Rue d'Auteuil rises the Romanesque church of *Notre Dame d'Auteuil*, restored in 1877-81 by Vaudremer, in front of which is the modest monument of the *Chancelier d'Aguesseau* (1668-1751). To the right is the *Maison Chardon-Lagache*, and behind is the handsome *Institution Ste. Périne* and the *Maison Rossini*, three charitable houses. A new bridge, the *Pont Mirabeau* (Pl. R, 4), is about to be erected between Auteuil and Grenelle, crossing the Seine at the end of the Rue Mirabeau.

We may return from Auteuil either by the Chemin de Fer de Ceinture (see the Appx., p. 24), by tramway (p. 159), or by steamer (Appx. p. 31). — At the lower end of the *Ile des Cygnes*, at the *Pont de Grenelle* (Pl. R, 4, 7), is a reduced copy in bronze of the statue of *Liberty enlightening the World*, by Bartholdi, which stands at the entrance of New York harbour. At the other end of the island is the *Passerelle de Passy* (Pl. R; 8, 1), a footbridge near the Champ de Mars (p. 272), where the steamers also touch.

5. Halles Centrales, Arts et Métiers, and Père-Lachaise.

The best time to visit the Halles Centrales is early in the morning. For this walk a day should be chosen on which the Conservatoire des Arts et Métiers is open (adm. on Sun., Tues., and Thurs.). — Luncheon may be taken near the Conservatoire des Arts et Métiers, in the Boul. St. Denis or the Boul. St. Martin, or near the Place de la République, in the Boul. St. Martin or the Boul. du Temple (see pp. 12, 14).

I. FROM THE PALAIS-ROYAL TO THE HALLES CENTRALES. ST. EUSTACHE.

Palais-Royal, p. 58. Following the Rue de Rivoli or the Rue St. Honoré to the E., we soon reach the newer part of the *Rue du Louvre* (Pl. R, 20, 21; *III*), constructed in 1888, which is to be continued to the Rue Montmartre.

To the right rises the **Bourse de Commerce** (Pl. R, 20; *III*), formerly the *Halle au Blé* or corn-exchange, converted to its present nse in 1888-89 by *Blondel*. The nucleus is a rotunda, 46 yds. in diameter, 106 ft. high, with an iron roof, originally built in 1662, burnt down in 1802, and rebuilt in 1811. Fronting the Rue du Louvre is a new façade, with four Greek columns, 65 ft. high, above which is a pediment with sculptures, by *Croisy*, representing Paris, Trade, Industry, Art, and Architecture. The interior of the dome is embellished with frescoes of the East and West, by *Clairin* and *Luminais*, the North and South, by *Laugée* and *Lucas*. The exchange is open daily, except Sun., from 9 to 6 (to 7 on Wed.; business hours 1-3). — In front, on the other side of the street, is a fluted Doric column, 100 ft. high and 10 ft. in diameter, erected in 1572 by order of Catherine de Médicis, for the purpose, it is said, of astronomical observations. — Behind the Bourse de Commerce are the Halles Centrales (p. 169).

The **Hôtel des Postes et Télégraphes** (Pl. R, 21; *III*), rebuilt in 1880-1884, to the right of the Rue du Louvre, a little farther on, cannot lay claim to great architectural importance. It is, however, of immense size, occupying the whole of the area enclosed by the RueEtienne-Marcel on the N., the Rue du Louvre on the W., the new Rue Gutenberg on the S., and the old Rue Jean-Jacques-Rousseau on the E. The main public entrance is in the Rue du Louvre. All the different offices in direct communication with the public are united in the same colonnade or hall. Behind is the loading-yard, used by the post-vehicles; the sunk floor accommodates the stamping offices, the apparatus for the pneumatic post, and the stables. On the first floor are the sorting and forwarding departments; on the second, the diligence offices and official dwellings; and on the third, the archives and stores. — The Poste Restante and enquiry offices are at the end of the main hall, to the right from the Rue du Louvre entrance. — Postal regulations, etc., see p. 25.

In the adjacent Rue Gutenberg is the new *Hôtel des Téléphones*, built of glazed bricks like those of the monuments from Susiana and Chaldæa in the Louvre (p. 140). — Place des Victoires, etc., see p. 191.

The ***Halles Centrales** (Pl. R, 20, 23; *III*), a vast structure, chiefly of iron, and covered with zinc, erected by the architect *Baltard* (d. 1874), are reached hence viâ the Rue Coquillière, which diverges to the left from the Rue du Louvre a little farther down. These 'halls' consist of ten pavilions (to which two more are to be added), between which run covered streets, 48 ft. wide, and 48 ft. in height, and they are intersected by a boulevard 105 ft. in width, descending towards the Rue de Rivoli. The six pavilions on the E. side of the boulevard occupy a space of 182 by 136 yds., and the whole market when complete will cover an area of 22 acres. Each pavilion contains 250 stalls, the area of each of which is 40 sq. ft., and the rent 20 c. per day. Under the Halles are cellars of similar area for the storage of goods, each 12 ft. high; those under the pavilion next the Rue Berger contain municipal electric motors.

The provisions for the daily market begin to arrive on the previous evening, and by daybreak the market is fully stocked. It is estimated that about 15,000 vehicles are employed in this traffic. The sales by auction to wholesale dealers last till 8 or 9 a.m., after which the retail traffic begins. About 500,000 fr. per day are realised in the wholesale market alone. The supplies, many of which come from Algeria, include meat, fish, poultry, game, oysters, vegetables, fruit, butter, and cheese. The show of flowers, especially in summer, is a charming sight.

The produce annually brought to the Halles Centrales represents but a fraction of the food consumed in Paris, as not only are there several other 'Halles', but many dealers import their own goods without the intervention of a market. According to the most recent calculations the average annual consumption per head of population amounts to 325 lbs. of bread, 186 quarts of wine etc., 187 lbs. of meat, and 23 lbs. of fish. Reckoning the population at 2,448,000. we find that this amounts in round numbers to 797,000,000 lbs. of bread, 456,000,000 quarts of wine, and 457,600,000 lbs. of meat, and 56,500,000 lbs. of fish, of the value of fully a milliard of francs. Thus the daily bill of Paris for meat, wine, and bread alone amounts to about 3 million francs or 120,000*l.*

The ***Church of St. Eustache** (Pl. R, 21, 20; *III*), situated at the *Pointe St. Eustache*, to the N.W. of the Halles Centrales and at the end of the Rue Montmartre and Rue de Turbigo, is one of the most important though not the most interesting buildings in Paris. It was erected in 1532-1637, and presents a strange mixture of degenerate Gothic and Renaissance architecture. The disposition of the building is that of a Gothic church of the 15th cent., but the arches are round instead of pointed, the buttresses are in the form of composite pilasters, and the pillars consist of columns of different orders placed above one another. The ornamentation is in the Renaissance style. The chief portal is a mediocre work of the 18th century. The funeral rites of Mirabeau were solemnised in 1791 in this church, from which the body was conveyed to the Panthéon; and here was cele-

brated the Feast of Reason in 1793. In 1795 the church was turned into a temple of agriculture.

The INTERIOR (entrance by the chief portal or by a side-door near the Rue Montmartre) consists of a graceful and lofty nave and double aisles, and is 348 ft. in length, 144 ft. in width, and 108 ft. in height. The chapels, entirely covered with painting, contain some fine *Frescoes, illustrating the history of the saints to whom they are dedicated. The paintings in the 4th and 5th chapels to the right are by *Gourlier* and *Magimel*. The former also contains a Marriage of the Virgin, carved by *Triqueti*, and the latter an Ecce Homo by *Etex* and a figure of Resignation by *Chartrousse*. — In the S. transept are bas-reliefs by *Devers*, six statues of Apostles by *Debay*, and frescoes by *Signol*. — Farther on are five chapels adorned by *Larivière*, *Vaugelet*, *Lazerges*, *Cornu*, *Pils*, *Damery*, *Biennoury*, and *Signol*. — The *Chapelle de la Vierge*, which we next reach, was added at the beginning of the present century. Over the altar is a fine statue of the Virgin by *Pigalle* (d. 1785). The frescoes are by *Couture* (d. 1879). — The next chapel, with frescoes by *Bézard*, contains the monument of *Colbert* (d. 1683), the able minister of finance of Louis XIV., consisting of a sarcophagus of black marble, with a kneeling figure of Colbert in white marble, by *Coyzevox* (d. 1720). At one end is a statue of Abundance by *Coyzevox*, at the other end one of Religion by *Tuby* (d. 1700). — The five other chapels flanking the choir contain frescoes by *Delorme*, *Basset* (early frescoes restored), *Perruz*, **Pichon* (St. Geneviève), and **Felix Barrias* (St. Louis). — The short N. transept is also adorned with bas-reliefs and frescoes by the same masters as those in the S. transept, and statues of Apostles by *Crauk* and *Husson*. Above a bénitier is a fine group of Pope Alexander I., by whom the use of holy water was introduced. — Handsome N. portal, which faces a lane leading to the Rue Montmartre. Beyond the transept is the chapel of St. Eustache, who was a Roman general under the Emp. Titus, with frescoes by *Le Hénaff*. Lastly, four chapels with paintings by *Basset* (restorations), *Riesener*, *Marquis*, and *Glaize*.

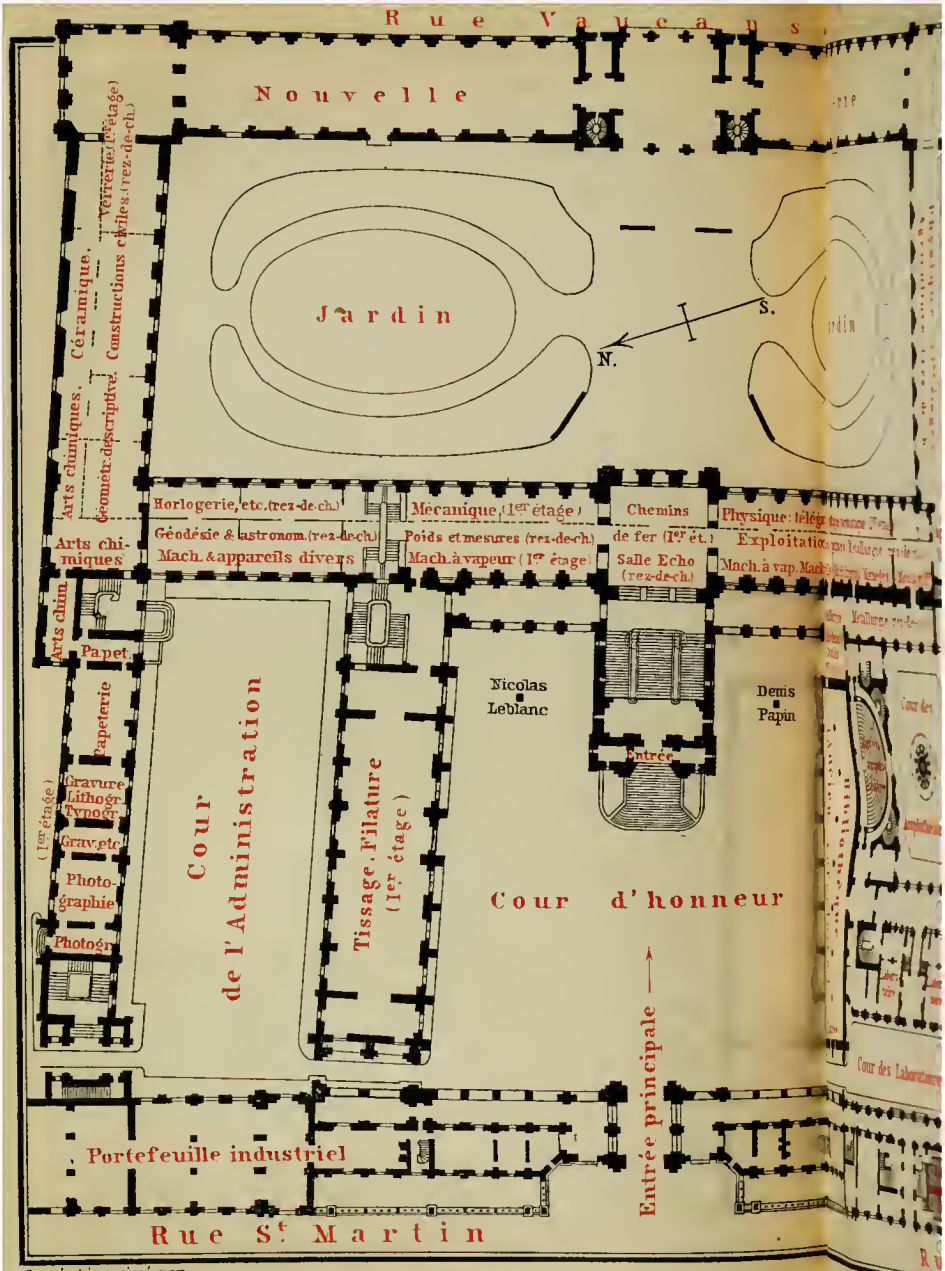
The high-altar in white marble, the modern pulpit in carved wood by *Moisy* and *Pyanet*, the woodwork of the 'banc d'œuvre' (stalls), and the *Organ* (one of the best instruments in Paris) are also worthy of note.

St. Eustache is much frequented, especially on festivals, on account of the excellence of the music. Rossini's 'Stabat Mater' is performed here on Good Friday, with the aid of the orchestra of the Conservatoire and the singers of the Opéra and Opéra Comique. A solemn musical mass, with the same artistes, is given on St. Cecilia's Day (22nd Nov.).

The Halles occupy the old Marché des Innocents, which was once adorned with the **Fontaine des Innocents**, a tasteful Renaissance work by *Pierre Lescot*, but frequently altered and restored in 1887. The fountain now occupies the centre of a sqnare to the S.E. (Pl. R, 23; *III*), on the other side of the Halles. It originally stood with its back to the church of the Innocents (demolished in 1783), and had three arches only. It now presents the somewhat incongruous form of a square pavilion, the S. side, as well as the six steps of the base, having been added. The older figures of Naiads on the piers of the arches are by *Jean Goujon*. Above are a rich entablature and an Attic story with reliefs by different artists.

II. FROM THE HALLES CENTRALES TO THE CONSERVATOIR EDES ARTS ET MÉTIERS AND THE PLACE DE LA RÉPUBLIQUE.

The *Rue de Turbigo* (Pl. R, 21; *III*), a handsome new street about $^3/_4$ M. long, beginning at the *Pointe St. Eustache*, at the end



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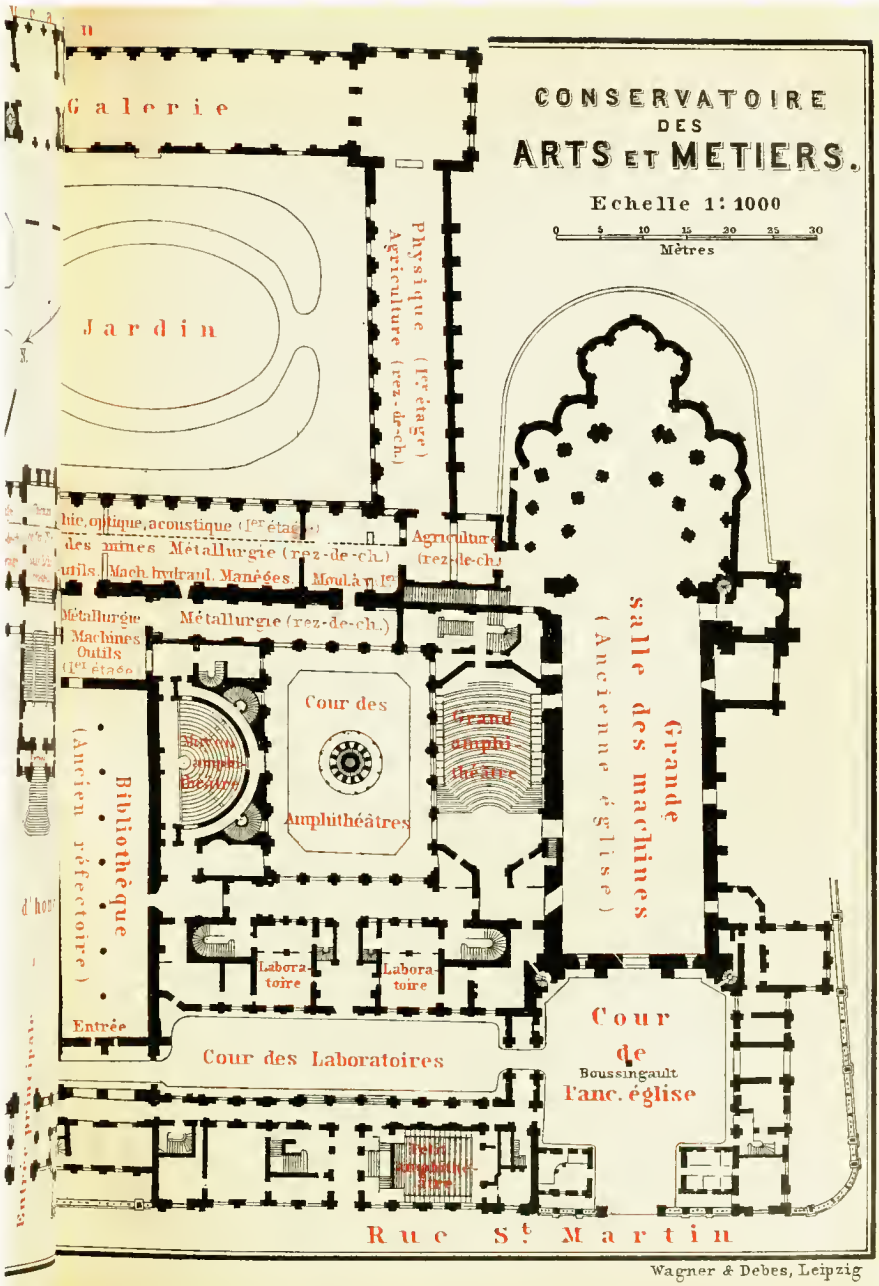

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of the Rue Montmartre, leads to the Place de la République (p. 73). It soon crosses the Rue Etienne-Marcel (p. 168), in which, near the point of intersection, rises the *Tour de Jean sans Peur*, a fine specimen of the defensive architecture of the 15th cent., disengaged from the houses by which it was formerly enclosed. This tower, with its pinnacles and pointed arches, once belonged to the Hôtel de Bourgogne, where the Confrères de la Passion established their theatre in 1548. A handsome spiral staircase in the interior leads to the top. (Apply at 23 Rue Tiquetonne, at the back.)

Farther on, the Rue de Turbigo crosses the *Boulevard de Sébastopol*, which we follow to the left. At the end of a side-street, on the right, rises St. Nicolas-des-Champs (p. 174). Farther on, also on the right side of the boulevard, is the pleasant Square des Arts et Métiers (Pl. R, 24; *III*). In its centre rises a lofty column surmounted by a Victory in bronze, by *Crauk*, with a pedestal bearing the names of the Crimean victories. On each side are small basins, adorned with bronze figures of Agriculture and Industry, by *Gumery*, and Commerce and the Arts, by *Ottin*. On the S. side of the square is the *Théâtre de la Gaîté* (p. 30).

The ***Conservatoire des Arts et Métiers** (Pl. R, 24; *III*), the great industrial museum of Paris and also important as a teaching institution, was founded by decree of the Convention in 1794. The first idea of such an institution is attributed to Descartes (1596-1650), and it was put in practice by the celebrated engineer *Vaucanson*, who bequeathed to the state in 1783 his collection of machines, instruments, and tools, for the instruction of the working classes.

Since 1799 the collection has occupied the former Cluniac *Priory of St. Martin des Champs*, secularized in 1789, built in 1060 on the site of an earlier abbey. The building, though restored, altered, and completed in 1845, is not yet quite disengaged from other edifices. The former church and refectory are the most interesting of the extant ancient parts. A small portion of the fortified enceinte (12th cent.) still stand on the N., but can be seen only with difficulty; one of its towers has been re-erected to the left of the façade towards the Rue St. Martin. The former *Church*, an interesting structure of the 11-13th cent., to the S., can only be satisfactorily seen in the interior (p. 173). The old *Refectory* (13th cent.), to the right of the main court, a beautiful Gothic hall with aisles, is attributed to Pierre de Montereau, the architect of the Sainte-Chapelle (p. 215). It may be inspected on Mon.; but the *Library* (over 30,000 vols.) which it contains is open on Sun. 10-3 and on week-days, except Mon. and holidays, 10-3 and 7.30-10.

The Museum is open daily from 10 to 4 (Sun., Tues., and Thurs. free; on other days special permission necessary). The principal entrance is by the modern door at the back of the square and up the great staircase in the court. Beside the staircase, to the right,

is a bronze *Statue of Papin* (1647-1714), discoverer of the elasticity of steam, by Millet; to the left, one of *Nic. Leblanc* (1742-1806), the inventor of the process of extracting soda from sea-salt, by Hiolle. The exhibits (10-12,000) are divided into 24 categories, distinguished by capital letters, each category embracing several sub-divisions denoted by small letters. The section devoted to Physics (P), which is larger than the others, has ten sub-categories (PA, PB, etc.), each of which is subdivided as above. The exhibits under each category are so classified and arranged as to show the historical growth of invention in each. All the articles bear explanatory labels. The accompanying plan will enable the visitor to choose his own course; and only the main divisions of each part are here mentioned. — A new gallery having been completed at the end of the garden, and the old building being in need of repairs, changes in the arrangement will probably be made.

Ground Floor. The *Vestibule* and the '*Salle de l'Echo*', which adjoins it, contain ploughs, a model of the screw-steamer 'Danube', and a fine collection of Siberian jade and graphite, illustrating the numerous industrial applications of the latter mineral. The acoustic properties of the Salle de l'Echo resemble those of the Whispering Gallery at St. Paul's in London: words spoken quite softly in one corner of the saloon are distinctly audible in the angle diagonally opposite.

North Side (to the left). — Salle 1. French and foreign weights and measures, most of them standards. The staircase to the left leads to the N. Wing on the first floor (p. 173). — Salles 2-4. Watchmaking apparatus; chronometers; anemometers; escapements and pendulums; automata; geodetic and astronomical instruments; etc. — Salles 5, 6. Geometrical and astronomical instruments; relief-plans; quadrants; globes moved by clockwork, etc. — Room 4 is adjoined by the —

North Wing, with a new gallery which contains objects connected with architecture and mensuration (*Constructions Civiles* and *Géométrie Descriptive*). We leave the gallery and the room to the left unvisited for the present and turn to the right into Salle 1. Marbles, iron, locksmith's werk, woods used in veneering and inlaying, etc. — Salle 2. Models for instruction in geometry; drawing instruments. — Salle 3. Prepared stones; timber work and frames; interesting models. — Salle 4. Models illustrative of bridge-building, and other hydraulic apparatus. — Salle 5. Building-tools, building-material; models of house-building; workshops and tools. — We now enter the Gallery, which contains large models of mining and boring machines, cranes and other appliances for lifting heavy weights, and specimens of different kinds of building stones. — Salle 6. Ventilation, lighting, and heating apparatus.

South Side (to the right). Salle 1. Objects connected with mining and the manufacture of iron (*Exploitation des Mines*); models of machines, furnaces, and workshops; specimens of ore. — Salles 2 & 3. (*Metallurgie*). Models of machinery for excavating coal and other minerals. Copper, lead, and zinc metallurgy. — Salles 4, 5, parallel to the preceding. Rolling and forging of iron and steel; rolling-mill for armour-plating, etc. In R. 5 models of foundries and workshops for lead, nails, and locks; forge and various specimens; section illustrating the cutting of metals and the manufacture of small articles in metal; and a section devoted to jewelry and engraving upon metal; goldsmith's workshop. — Salle 6. *Wooden Industries*. Specimens of wood; wooden articles and tools. Agriculture; models of implements, granaries, and silos; specimens of grain, fruit, etc.

S. Wing, to the left. Valuable collection of ploughs and other implements; heads of cattle. Samples of grain and fruit.

The old Church, at the end of Salle 4, contains the *Machinery*, that used to be set in motion; now only a few of the machines are worked

by electricity. At the entrance to the choir is an electric 'Pendule Foucault', showing the movements of the earth; at the end, model of Cugnot's steam-carriage (1770); etc. — From the church a staircase ascends to the —

First Floor, which we traverse from S. to N. The first part of the GALERIE PRINCIPALE contains models of wind-mills, a ship, hydraulic and steam machinery. Near the middle the series is interrupted by the collection of turning-lathes and other tools worked by hand (*Tours et Outils à Main*), part of which is contained in an adjoining room to the left. Among the interesting objects in this collection are several machines by *Vaucanson* (d. 1782). — To the left of the gallery, beyond the main staircase, is the first N. Wing (see below), and at the end are Appliances of various kinds, including apparatus used in *Industrial Chemistry* for the manufacture of food, drink, domestic appliances, etc. — The room at the end of the gallery contains objects relating to gas-making and lighting (*Industrie du Gaz, Appareils d'Eclairage*).

I. N. WING (to the left of the Galerie Principale). Spinning and weaving machines (*Filature et Tissage*). Sec. 1: Raw materials. Tools and machines for the preparation of textile fabrics. — Sec. 2: Spinning and weaving looms; to the right a large loom on *Vaucanson's* system; to the left a model of the *Jacquard* loom. Specimens of woven fabrics. — Sec. 3: Silk fabrics; dyed goods; tapestry from the Gobelins and Beauvais; a large Sèvres vase.

II. N. WING (to the left, at the end of the Galerie Principale). Continuation of the *Arts Chimiques*, and four rooms devoted to the *Arts Graphiques*. — Salle 1. Apparatus for carbonising and preserving wood; artificial combustibles. At the end, illustrations from a work on the decorative arts. — Salles 2 & 3. Paper-making; the raw material used in the manufacture, and various kinds of finished paper. The windows command a view of the old fortified wall (p. 171). — Salles 4 & 5. Typography, engraving, and lithography; printing-presses, writing and copying machines, products of the graphic arts. — Salles 6 & 7. Photographs.

III. N. WING (opposite the last, on the side next the garden). Continuation of the *Arts Chimiques*. — Salle 1. Dyeing processes (*Teinturerie*). Chemical apparatus and products, such as powder, lime, gypsum, and cement; machinery for finishing, dyeing, and printing textile fabrics. — Salle 2. Porcelain (*Céramique*). Modelling workshops (*Ateliers*); furnaces and machinery for making porcelain; porcelain statue of Bernard Palissy (p. 140); objects in hard and soft porcelain, some with very interesting ornamentation; enamels; faience. — Salles 3 & 4. Glass (*Verrerie*). Glass and crystal; artificial gems; curiosities; valuable glass and pottery.

CORRIDOR parallel with the Galerie Principale, on the side next the garden. Sec. 1: Models and devices illustrating *Kinematics*, or the theory of mechanical motion, especially the various kinds of transformation and transmission of motion; indicators; dynamometers; winches, capstans, cranes; calculating machines. In the middle are objects belonging to the railway collection, including (opposite the 3rd window), a model of the first locomotive with a tubular boiler, constructed by Marc Séguin in 1827. — Sec. 2: *Physical Cabinet*. Electrical, acoustic, and optical instruments; telegraphic models, telephones, musical instruments, mirrors, camera lucida, etc.

S. WING. Physical Apparatus. Sec. 1. *Physique Mécanique*. Instruments for the study of the laws of gravity, impact, and momentum. — Sec. 2: *Physique Générale*. Pneumatic and hydrostatic machines; electric and electro-magnetic machines; instruments exemplifying the action of heat and radiation. — Sec. 3: *Salle de Lavoisier; Météorologie*. The apparatus with which Lavoisier decomposed water; thermometers, hygrometers, barometers, anemometers, etc.

Courses of public lectures, embracing the various provinces of industrial activity, for the benefit of artizans and others, are delivered here (see notices at the entrance). — The building to the N. (left) of the main entrance contains the '*Portefeuille Industriel*', where drawings of the newest machinery are exhibited for copying or study. The plans and specifications of patents are deposited and trade-marks are registered here (adm. daily 10-3, except Mon.).

The Rue St. Martin, which passes in front of the Conservatoire des Arts et Métiers, leads to the N. to the neighbouring boulevard and gate of the same name (p. 74). A few paces in the opposite direction (S.) is situated the church of *St. Nicolas-des-Champs*, a Gothic church, which was enlarged in the 15th cent., with a choir reconstructed in the Renaissance style. The handsome portal is flanked with a square tower on the right. The high-altar is adorned with an Assumption by *Simon Vouet*. The woodwork of the organ is also worthy of mention.

The *Rue Réaumur*, to the left of the church, leads us back of the Rue de Turbigo, about 500 yds. from the Place de la République. In the Rue de Turbigo, to the left, is the large *Ecole Centrale des Arts et Manufactures*, rebuilt by Denfer and opened in 1884. This school is designed for the training of managers of industrial establishments, engineers, superintendents of public works, and teachers of industrial subjects. The pupils are admitted by competitive examination, and the course lasts three years. — Farther on, the Rue de Turbigo passes the *Ecole Municipale Turgot*, and the back of the church of Ste. Elisabeth, and soon reaches the Place de la République (p. 73).

III. FROM THE PLACE DE LA RÉPUBLIQUE TO PÈRE-LACHAISE.

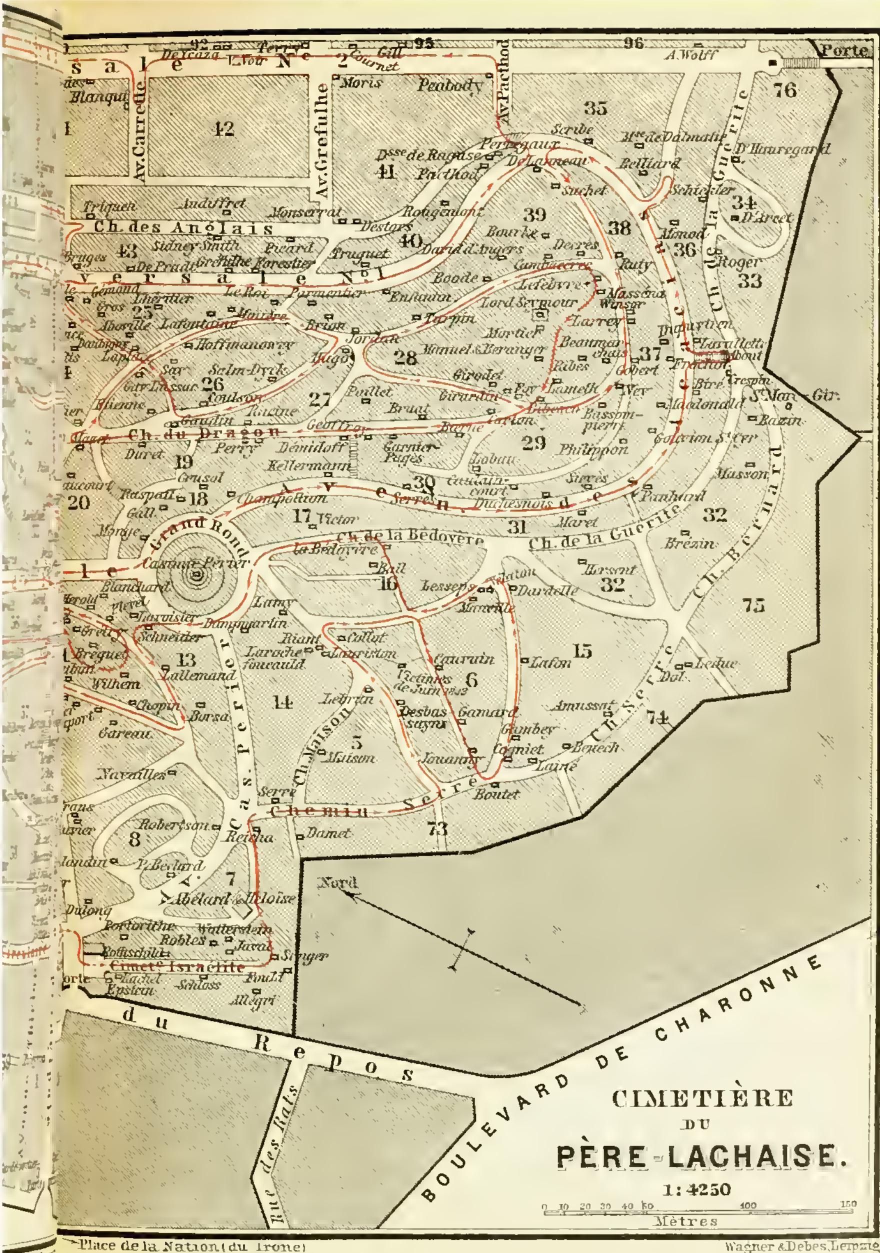
The Cemetery of Père-Lachaise being nearly 1½ M. distant from the Place de la République, the visitor is recommended to drive thither (tramway F, 'en correspondance' with omnibus P). — Luncheon, see p. 168; the restaurants near the cemetery are inferior.

The Avenue de la République, prolonged as far as the cemetery in 1892, offers a slightly shorter route; but no tramway or omnibus traverses the avenue, which is also somewhat uninteresting. It contains a few handsome new houses, and at the end near the cemetery, the *Lycée Voltaire*.

Leaving the *Place*, we follow the Boulevard Voltaire (Pl. R, 26, 29; *III*), a handsome modern street, 2 M. long, leading straight to the Place de la Nation (p. 290), and traversed by the tramway to Vincennes. In about 7 min. from the Place we cross the Boulevard Richard-Lenoir, beneath which passes the Canal St. Martin (p. 199). Here stands the *Monument Bobillot*, erected in 1888 to the memory of French soldiers killed in Tonkin, with a bronze statue, by Aug. Paris, of Sergeant Bobillot, who fell at Tuyen-Quan. — A little farther on, to the left, rises the handsome Romanesque church of *St. Ambroise* (Pl. R, 29), erected by Ballu in 1869. The façade is flanked with two fine towers, 223 ft. high. Mural paintings in the interior by *Lenepveu* and stained glass by *Maréchal*. — We next reach the *Place Ledru-Rollin* (Pl. R, 29), with the *Mairie du XIe Arrondissement* and a *Statue of Ledru-Rollin* (d. 1874), the 'organiser of universal suffrage', by Steiner. To the left is the *Avenue Parmentier*, which passes near the *Square Parmentier*, embellished with several statues.

Crossing the Place to its E. angle, we next follow the *Rue de la*

Place des Pyrénées
Le Crématoire
AVENUE DE LA RÉPUBLIQUE
Avenue transver
Avenue Circulaire
Av. des Thuyas
Av. de la Nouv. Entrée
Av. Aguado
Ch. Casariera
Ch. du Quinconce
Avenue Feuillant
Av. St Mérys
Av. Fréd. Soulié
Ch. du Bastion
Ch. Montlouis
Avenue de la Chape
Ch. Errazu
Ch. d'Ornano
Ch. Hautoy
Av. Circulaire
Avenue principale
Avenue du Boulevard
Avenue de Touest
Chemin Luzarraga
Chemin de Gosselin
Chemin Bion
Avenue Thirion
Porte
BOULEVARD DE MÉNILMONTANT
Av. de la Républ. Boul. de Belleville, Buttes-Chaumont
Gravé et imprimé par
Rue de la Roquette
Rue du Repos
Gardes
Bureau
Porte principale
Chapelle
Ch. du Bas
Avenue du Pur


CIMETIÈRE
DU
PÈRE-LACHAISE.
1: 4250
0 10 20 30 40 50 100 150
Mètres
BOULEVARD DE CHARONNE
Rue du Repos
Rue des Rats
Nord
Porte
Cours de Vincennes
Av. Carrette
Av. Greffulhe
Av. Pacthod
Ch. des Anglais
Ch. du Dragon
Grand Rond
Casimir Perier
Ch. de la Bedoyère
Ch. de la Guerite
Ch. Bernard
Ch. Serre
Ch. Maison
Chemin Serre
Cas. Perier
Cimetre Israelite
Abélard & Héloïse
Peabody
Moris
Perregaux
Dsse de Raguse
Pacthod
Delaneau
Scribe
Mme de Dalmatie
Belliard
Suchet
Schickler
D'Hauregard
D'Arcet
Monod
Roger
Rougemont
Destors
Monserrat
Triquett
Andiffret
Sidney Smith
Picard
Forestier
Truguet
David d'Angers
Decres
Ruty
Boode
Lefebvre
Masséna
Lord Seymour
Larrey
Parmentier
Le Roi
Lafontaine
Hoffmanowa
Jordan
Hugo
28
Manuel & Beranger
Mortier
Beaumarchais
Gobert
Ney
Macdonald
Bazin
Girodet
Poillet
Brunt
Racine
Coulson
Gaudin
Perry
Demidoff
Kellermann
Garnier-Pagès
Lobau
Philippon
Masson
Caulaincourt
Duchesnois
Sieyes
Panhard
Champollion
Raspail
Grusol
Victor
Maret
Brezin
Lessens
Dardelle
Lamy
Riant
Collot
Lariston
Larache
Gay-Lussac
Schneider
Lallemand
Chopin
Borsa
Wilhem
Gareau
Navailles
Robertson
Reicha
Damet
Boutet
Lafon
Leclue
Amussat
Gambey
Cogniet
Jouanne
Desbas
Gamard
Maison
Serre
Robles
Javal
Singer
Rachel
Schloss
Fould
Epstein
Allegri
Dulong
Place de la Nation (du Trône)
Wagner & Debes, Leipzig

Roquette, near the middle of which rise two massive, castellated edifices. That on the right is the **Prison de la Roquette**, in which condemned convicts await their execution or deportation. On the left is the *Prison des Jeunes Détenus*. Between these two prisons, which are to be removed outside Paris, is the public place of execution, marked by five oblong paving-stones.

On 24th May, 1871, during the Communist 'reign of terror', the Prison de la Roquette was the scene of the murder of the venerable Msgr. Darboy, Archbishop of Paris, the President Bonjean, the Abbé Deguerry, and three other priests, who had been seized by the Commune as 'hostages'. On 26th and 27th May thirty-seven persons imprisoned here by the Commune under various pretexts were also shot, and on the night of the 26th twenty-eight gendarmes were conveyed from the Roquette to Père-Lachaise, where they shared the same fate. On the afternoon of the 27th all the convicts confined in the Roquette were liberated. Arms were placed in their hands, and they at once proceeded to massacre the persons imprisoned by the Commune, including seventy gendarmes. The approach of the troops, however, fortunately saved many who would otherwise have fallen victims to the same fiendish spirit of revenge.

Depots of tombstones and shops for the sale of wreaths and flowers now indicate that we are approaching the cemetery, which lies at the end of the Rue de la Roquette.

****Père-Lachaise** (Pl. R, 32), or *Cimetière de l'Est*, the largest and most interesting of the Parisian burial-grounds, lies on a hill at the N. E. end of the town, and is named after *Lachaise*, the Jesuit confessor of Louis XIV., whose country-seat occupied the site of the present chapel. In 1804 the ground was laid out as a cemetery, the precincts of which have since been greatly extended, and it now covers an area of about 110 acres. It is the burial-place of the inhabitants of the N.E. part of Paris, but persons of distinction from other parts of the city also are generally interred here.

On 30th March, 1814, the cemetery was the scene of an engagement between Russian and French troops, in which the former were victorious. On the 25-27th May, 1871, a series of violent struggles took place between the Communists, who had taken up and barricaded a position here, and the Versailles troops advancing from the Place de la République and the Bastille. With the help of a heavy bombardment from the batteries of Montmartre the latter succeeded in dislodging the insurgents.

Paris possesses 22 burial-grounds, of which the most important are those of Père-Lachaise, Montmartre (p. 204), and Montparnasse (p. 260). These, however, would hardly suffice for the 80-100 graves required daily, were it not that the poor who are buried gratuitously, forming nearly two-thirds of the community, are committed to the *Fosses Communes*, or large pits, each containing 40-50 coffins. Burials in 'common' graves now take place in the cemeteries outside the precincts of the city only, such as those of St. Ouen (p. 207) and Ivry. A *Concession Trentenaire*, providing that the grave shall remain undisturbed for 30 years, costs 300 fr.; a *Concession Temporaire*, for 5 years, costs 50 fr. A *Concession à perpétuité*, or private burial-place, may be secured for 1000 fr. These spaces are very limited, being about 22½ sq. ft. only. The charge for a larger space is augmented in an increasing ratio, the price of each square mètre (about 11⅓ sq. ft.) beyond six being 3000 fr.

All burials within the Department of the Seine are undertaken by the *Compagnie des Pompes Funèbres*, Rue d'Aubervilliers 104, whose charges are regulated by tariff, varying from 3 fr. to 7184 fr., exclusive of the price of the coffin (44-60 fr.) and the fee of the officiating clergyman. A

'civil' interment costs from 9 to 2215 fr. Two chaplains are attached to each cemetery for the gratuitous performance of the burial-service for the poor.

Cemeteries open at 7 a.m. and close at 7 p.m. from May 1st to Aug. 31st; at 6.30 p.m. in April; at 6 p.m. in March and from Sept. 1st to Oct. 15th; at 5.30 p.m. in Feb.; at 5 p.m. from Oct. 16th to Nov. 15th; and at 4.30 p.m. from Nov. 16th to Jan. 31st. Half-an-hour before the closing of the gates a bell is rung, and the custodians call out, '*On ferme les portes*', allowing ample time for visitors to reach the gates. Visitors are not permitted to carry anything out of the cemetery without a '*laisser-passer*'.

It may be observed here that it is the invariable custom for persons to take off their hats on meeting a funeral procession, whether in the cemetery or in the public streets.

Conducteurs will be found at the small building to the right on entering, but their services (3 fr.) are rendered unnecessary by the accompanying plan, unless the visitor is much pressed for time.

Even a superficial survey of the most interesting monuments in the cemetery will occupy 3-4 hours. On All Saints' Day *(Jour de la Toussaint)* and All Souls' Day *(Jour des Morts;* November 1st and 2nd) it is visited by about 100,000 people. The number of monuments in this vast necropolis amounts to about 20,000, many of which are deeply interesting as memorials of illustrious persons, while others are noteworthy on account of their artistic excellence. Well-shaded walks and avenues intersect each other in every direction, and many of them afford an admirable view of the city.

We follow the route indicated on the plan by means of arrows. Hurried visitors may omit the parts described in small type.

In the *Avenue Principale*, to the left: *Pineyro* (d. 1874), the marble monument of a child, with a figure of Hope.

We follow the second lateral avenue to the right, called the Avenue du Puits. — To the left: *Worms de Romilly;* a handsome granite chapel. Adjoining, *Buignet* (d. 1876), professor at the Ecole Supérieure de Pharmacie. In the side-walk to the left: *Paul de St. Victor* (d. 1881), the author; behind, *Berthelier* (d. 1882). Higher up, a child's tomb with a tasteful statuette in marble. Farther on in the Avenue du Puits, to the left: *P. L. Dulong* (d. 1838), chemist and physician; obelisk with medallion by David d'Angers.

We here turn to the right to visit the **Jewish Cemetery.** To the right, *Mme. Rachel* (d. 1858), the tragedian. Behind, the handsome *Epstein* chapel. Farther on, to the left of the walk, the chapel of the *Rothschild* family. Then, to the right, *Schloss* and *Allégri*. At the end, *Mme. Fould*, well known for her benevolence. To the left, *Singer*, with fine bas-reliefs. — Then to the left —

**Abélard* (d. 1141) and *Heloïse* (d. 1163), sarcophagus with recumbent statues, beneath a Gothic canopy, reconstructed from the fragments of an old monument by Lenoir (p. 241), and lately restored.

Visitors whose time is limited should now ascend the Avenue Casimir-Périer to the Grand-Rond (see below).

We follow the lateral path, to the left (Chemin Serré) and then ascend to the left by the second side-path (Chemin Lebrun). On the right: **Baron Desbassayns;* a weeping figure by Ricci. On the left: **Fr. Lebrun* (d. 1824), Duke of Piacenza, Third Consul after the 18th Brumaire, and translator of Homer and Tasso, as indicated by the genii.

On the right: *Victims of June, 1832.* — On the left: *Marshal Lauriston* (d. 1828); also a chapel of the *Larochefoucaulds.* — We may either turn to the left (comp. Pl. 16) or continue to the right here and return in the opposite direction, by a path flanked with handsome new monuments, to the Chemin Serré, where we observe the tasteful *Chapelle Boutet.* We then again ascend to the left by another path (Chemin Grammont) flanked with imposing modern chapels. To the right, *L. Cogniet* (d. 1880), the artist. At the top, on the left: *Nélaton* (d. 1873), the eminent surgeon; chapel of the *Lesseps* family.

Turning to the left, we soon reach the walk adjoining the Victims of June, and opposite that monument we turn to the right and then to the left. Among the trees to the left: *Bail*, a handsome 'pleureuse' in marble. Farther on, to the right, near the edge of the other walk: *Count La Bédoyère*, colonel of the first regiment which went over to Napoleon on his return from Elba, afterwards condemned to death, and shot (1815). The ill-fated man had arranged to sail for America, but incautiously returned to Paris to take leave of his wife and child, and was there arrested. The sculptures refer to this affecting incident. — Beyond this monument, on the right side of the same path: *Victor Perrin, Duc de Bellune* (d. 1841), marshal of the empire, and French ambassador in Vienna under Louis XVIII. — We now reach the —

Grand Rond. — In the centre: **Casimir Périer* (d. 1832), deputy, a famous orator, and minister of Louis Philippe; a statue in bronze by Cortot, on a lofty pedestal. — We turn to the left and enter Division 13, beyond the Avenue Casimir Perier, and then skirt Division 11, which is specially dedicated to artists. To the left under the trees, a little way back, **Borsa* (d. 1820), a monument with a high-relief. — We turn to the right: **Chopin* (d. 1849), pianist and composer, statue by Clésinger. Behind: **Wilhem* (d. 1842), composer, medallion by David. A few paces farther, at the foot of a small flight of steps, *Gareau*, with a beautiful figure of a weeping woman. To the left, *Duport* (d. 1853); *Gohier* (d. 1830), president of the Directory, medallion by David; **Denon* (d. 1825), director of museums, statue by Cartellier. Then, on the right: **Cherubini* (d. 1842), the composer, bas-relief by Dumont. Left: *Ravrio* (d. 1814), manufacturer of bronze. — Our walk turns to the right. On the left, *Talma* (d. 1826), the famous tragedian. To the left of the walk opposite Talma: the two *Brongniarts*, the mineralogist (d. 1847), and the architect (d. 1813); *Hérold* (d. 1882), prefect of the Seine; on the right, *Lesueur* (d. 1837), composer; **Tamberlick* (d. 1889), the tenor, with an angel strewing flowers, by Godebski. At the end of the allée, *Delille* (d. 1813), the poet, in a tasteless style. Behind: **Bellini* (d. 1813), the composer, whose remains have been removed to Catania, his native place; *Grétry* (d. 1813) and *Boïeldieu* (d. 1834), composers. — We now quit Division 11 and turn to the left. To the right, *Hérold* (d. 1833),

composer. — We then take the Avenue de la Chapelle, which leads us back to the right to the Grand Rond (p. 177). Here, to the left, **Monge* (d. 1820), mathematician. Then **Raspail* (d. 1878), the famous democrat; a covered monument adorned with crowns; admirable bas-relief by Etex, in memory of the death of Raspail's wife during his imprisonment for the conspiracy of May, 1848, to dissolve the National Assembly. — Farther on, to the right: **Crusol d'Uzès*, general; handsome allegorical bas-reliefs.

We now follow the Avenue des Acacias, to the right of Raspail's tomb. — On the left: *Champollion* (d. 1836), the celebrated Egyptologist. Then: *Kellermann* (d. 1820), Duc de Valmy, marshal of France. Higher up is the Démidoff Chapel (p. 179). Then: *Serres* (d. 1868), professor of medicine. **A. Duchesnois* (d. 1835), the tragic actress; bas-relief by Lemaire. — Right: *Maret*, Duc de Bassano (d. 1839), diplomatist, and minister under the first empire; a temple with Doric columns, without inscription. — Left: *Sieyès* (d. 1836), the statesman, member of the Convention and Directory, and consul after the 18th Brumaire. Then, right: **Panhard Dufour*, a handsome chapel. Left: **Gouvion Saint-Cyr* (d. 1830), marshal of the empire; statue by David. — *Macdonald* (d. 1840), Duc de Tarente, marshal of the empire. Right: chapel of the *De Biré* family, containing a *Bas-relief of Christ as the vanquisher of death, by Duseigneur. To the left, above, Baron Gobert (p. 179), an equestrian statue. — At the foot of the flight of steps on the right, **Edmond About* (1885), author, with bronze statue by Crauk; to the right *Crespin aîné*, organizer of the 'vente a crédit', bust and bronze statue by E. Leroux. — To the right of the Avenue des Acacias, **Ch. de Lavalette* (d. 1830), general, and director of the post-office, who was condemned to death in 1815, but escaped from prison by exchanging clothes with his wife. Left: *Dupuytren* (d. 1835), the celebrated surgeon. Right, before we reach the lateral avenue: *Monod* (d. 1856), president of the consistory of the Protestant church. On the left of the side-walk: *Count Belliard* (d. 1832), general, and French ambassador at Brussels. Behind: large chapel of the *Marquise de Dalmatie* (d. 1866). Right, a little way back: **Schickler*, a chapel with caryatides, facing the other direction. Below, **d'Hauregard*, Renaissance chapel, with statues.

Returning to the Avenue des Acacias, we observe on the right the monument of *Eugène Scribe* (d. 1861), the well-known dramatist. At the corner of the Chemin Suchet, into which we turn, left: *Delanneau* (d. 1830). Then: right, **Marshal Suchet* (d. 1826), Duc d'Albuféra; bas-reliefs by David d'Angers. Farther on, left: *Ruty* (d. 1823), general. Right, beyond a side-walk: *Marshal Lefebvre* (d. 1820), Duc de Dantzick. **Marshal Masséna* (d. 1817), Duc de Rivoli and Prince d'Essling; monument by Bosio and Jacques. Then, left: *Winsor* (d. 1830), introducer of gas-lighting;

Larrey (d. 1848), surgeon. Farther on: **Baron Gobert*, a general killed in Spain in 1808, and his son (d. 1833); a group and bas-relief by David. Opposite: *Beaumarchais* (d. 1799), dramatist. At a bifurcation: *Marshal Ney* (d. 1815), Prince d'Elchingen and Duc de la Moskowa (see p. 276); no monument marks the grave of the 'brave des braves'. We follow the same path to the right. Left: *Bassompierre* (d. 1877), engineer. **Prince and Princess Bibesco*, Wallachia; a Byzantine chapel. Farther on: **Foy* (d. 1825), a general and celebrated orator; statue and bas-reliefs by David.

Many of the monuments we are now about to mention may be passed over, but those of Lord Seymour and Béranger deserve a visit.

After Foy, in the same walk: *Stan. de Girardin* (d. 1827), politician. Then *Girodet-Trioson* (d. 1824), the painter. At the end of the walk, to the left, beyond a lateral path: family of *Victor Hugo* (for the poet's own tomb, see p. 236).

In the Chemin Jordan leading hence to the right, on the left side: *C. Jordan* (d. 1821), member of the Council of Five Hundred. Farther on, left: the mansoleum of *Boode*, merchant of Amsterdam. *Cambacérès* (d. 1824), jurist, and second consul after the 18th Brumaire. Behind, right: *Bourke* (d. 1821), Danish ambassador; bas-relief by David d'Angers (d. 1856), whose own plain monument is in the third row, not far from Boode. — At the end of the walk, left: *Admiral Decrès* (d. 1821), duke and minister of the first empire.

We have now regained a part of the cemetery which we have already visited, and enter the clump of trees to the right, soon reaching the large and handsome chapel of **Lord Seymour*; then that of *Marshal Mortier* (d. 1835), Duc de Trévise, and minister. Then *Manuel* (d. 1827), popular deputy, and *Béranger* (d. 1857), the poet, buried, according to his wish, in the same grave as Manuel. To the left, three columns of the brothers *Lameth* (d. 1829, 1832, 1854).

We next follow the Chemin du Dragon, opposite Foy's monument. Right: *Barton*, one of the largest family burial-places in the cemetery, with a representation of the arrangement of the interior at the back. Left: **Boerne* (d. 1837), German poet; medallion and bas-relief by David. Right: **Admiral Bruat* (d. 1855). Left: the two *Garnier-Pagès* (d. 1841, 1878), distinguished politicians; monument by David. **Geoffroy Saint-Hilaire* (d. 1844), naturalist; medallion by David. ***Démidoff*, countess (d. 1818), and prince (d. 1870), members of a wealthy Russian family; a superb mausoleum in a semi-oriental style. Farther on, same side: *Perry*, a chapel with a good bas-relief. At a corner: *Gaudin* (d. 1841), Duc de Gaëte, minister. Left, in the same walk: **Duret* (d. 1865), sculptor; bas-relief and medallion. Nearly opposite this walk: *Désaugiers* (d. 1827), poet. Right: *Pradier* (d. 1852), sculptor.

We now ascend the Chemin Molière et Lafontaine to the right. Right: *Gay-Lussac* (d. 1850), chemist.

Left: *Lafontaine* (d. 1695), fabulist, and *Molière* (d. 1673), dramatist, transferred hither in 1804. Farther on: *Le Roi* and *Maillard*, surmounted with a fine statue of Cleopatra. We turn to the right and again to the right: **Elis. Coulson* (d. 1888), a tasteful marble pyramid, with angels, an English work; **C. Say* (d. 1871), a large Gothic chapel. We ascend the steps to the left.

To the right of the Chemin Laplace, which begins nearly opposite

Gay-Lussac: *Laplace* (d. 1827), mathematician. A little way back: *Count Aboville* (d. 1843), general. Among the trees, in front: *Gros* (d. 1835), painter; and, farther off, the large obelisk of *Countess Gémont*. To the left of the path: *Count de Valence* (d. 1822). Behind: *Daubigny* (d. 1878), painter, with a bust. Farther on, to the left: *Marquis de Pérignon* (d. 1818), marshal of France. To the right: *Nelle* (d. 1851).

Avenue Transversale No. I. We turn to the right from the last-named monument to visit the E. part of this avenue. To the left: *A. de Bruges* (d. 1820), general. On the same side: *Gréfulhé*, a large chapel without inscription. **Forestier*, with a statue by Toussaint. Beyond a footpath: *Count Truguet* (d. 1839), admiral and statesman. Right: *Enfantin* (d. 1864), the St. Simonian; colossal bust by Millet. Left, in descending: *Count Pacthod* (d. 1830), general.

At this point we turn to the left and ascend the steps. To the left: *Perregaux* (d. 1808), banker. Behind, *Duchess of Ragusa* (d. 1857), a large chapel. — Behind the monuments on the right begins the Avenue Pacthod, leading to the Avenue Transversale No. II, where we turn to the left. At the corner: *Clara Peabody* (d. 1882), bronze relief by Chapu. Right, *A. Gill* (d. 1887), caricaturist, bronze bust by L. Coutan. *Fréd. Cournet*, bronze bust. Left, *Moris*, sculptor, bronze statue by himself. Right: *Terry* (d. 1886) and **De Ycaza*, two handsome Renaissance chapels. **Victor Noir*, journalist killed in 1870 by Prince Pierre Bonaparte; recumbent statue by Dalou. In the next side-avenue to the left: right, *A. Blanqui* (d. 1881), revolutionary; recumbent statue by Dalou. Farther on in the Avenue Transversale No. 2, to the left, *E. Eudes* (d. 1888), revolutionary, bronze bust by T. Noel; *Joséphine Verazzi* (d. 1879), marble group.

To the right is situated the **Crematorium**, a large but still unfinished building with two lofty chimneys. It has been in use since 1889. The process of cremation, which occupies about 1 hr., is accomplished by means of refracted heat from a fire heated up to 800°; the flames do not touch the body. The ashes left weigh about 1/12 of the original weight of the body. The price of cremation is 50-250 fr., including a right to a niche in the columbarium for 5 years.

The upper part of the cemetery, formerly used for temporary graves and 'fosses communes', contains few monuments as yet. Near the W. end of the Avenue Transversale 2, however, stands the magnificent **Chapelle Yakovleff*, a marble structure in the Byzantine style, with paintings on a gold ground, by Fedoroff.

The adjoining door leads to a public *Garden*, laid out in 1890 between the cemetery and the new part of the Avenue de la République, which ends a little farther on to the right, near the Place des Pyrénées (p. 184).

The Avenue de la Nouvelle Entrée, near the Crematorium, leads back towards the centre of the cemetery. At a little distance to the left, **Marquis de Casariera*, a large chapel containing a statue. *Kardec* (d. 1869), 'fondateur de la philosophie spiritiste', a curious monument in the form of a dolmen. To the left: *Mme. Rouvier* (d. 1883), better known as *Claude Vignon*, bronze bust by herself. —

We now follow the Chemin du Quinconce, on the right of Kardec, to the Chemin des Anglais, at the beginning of which, on the left, is **Triquet* (d. 1874), sculptor, bas-relief by himself, Raising of Lazarus. Farther on, right: *Admiral Sir Sidney Smith* (d. 1840), who defeated Napoleon at St. Jean d'Acre in 1799. — We retrace our steps to Triquet, turn to the left, and re-enter the —

Avenue Transversale No. I, where we turn to the W. (right). Left: *Gourgaud* (d. 1852), general. Farther on, right: **Aguado* (d. 1842), financier. Left: *Rogniat* (d. 1840), general. Then the **Marquis d'Argenteuil* (d. 1838), founder of several charitable institutions.

We retrace our steps and descend the Avenue St. Morys, to the right. Left, somewhat hidden: *Ingres* (d. 1867), historical painter; bust by Bonassieux. Right side of the avenue: **M. Schoelcher* (d. 1852); high-relief in bronze by Fromanger. — We take the walk to the left, and then ascend the Avenue Feuillant, parallel with the last. Nearly opposite the walk: **Vve. Schoelcher* (d. 1839); recumbent figure in bronze. We now regain the avenue.

Avenue Transversale No. I (continuation). At the corner beyond the Marquis d'Argenteuil: *Persil* (d. 1841), deputy. At the other corner: the handsome *De Tencé* chapel. Then *Daoust*, *Micart*, and *Repond*, three handsome monuments. — At the end of the avenue: **F. de Beaujour* (d. 1836), formerly consul, a conspicuous pyramid 105 ft. in height, visible from the Arc de l'Etoile, and commonly called the 'pain de sucre', erected by himself at a cost of 100,000 fr. — Nearer the path: **Dias Santos*; a lofty pyramid with sculptures by Fessard. — *View of Paris from the back of the Beaujour monument. — To the right, *General de Wimpffen* (d. 1884), bronze bust by Richard; farther down, **A. Florens* (d. 1885), fine bas-relief by Boussard.

We return and follow the path on the other side of the 'pain de sucre'. On the left: *Beaucé* (d. 1875), painter. Right: *Em. Souvestre* (d. 1854); *Balzac* (d. 1850); left: *Nodier* (d. 1844); **C. Delavigne* (d. 1843): four well-known authors. At the corner to the right: **Mme. de Faverolles*; **Delphine Cambacérès*; *Lachambeaudie* (d. 1872), fabulist; *Soulié* (d. 1847), novelist. — Monuments lower down, see p. 182. — On the other side of the 'rond-point': **Michelet* (d. 1875), the historian; high-relief by Mercié. Then *Delpech* (d. 1865), engineer; *Buloz* (d. 1877), editor of the 'Revue des Deux Mondes'. Beyond the next corner: *Savalle* (d. 1864), engineer; *Andrianoff*, Russian 'danseuse'. Left: *Delacroix* (d. 1843), painter; a very plain memorial, as desired by the deceased.

In the lateral path passing to the right of the Savalle tomb, left: *Crozatier* (d. 1855), sculptor. Right: handsome Gothic chapel of the *Guilhem* family. — Farther on we descend to the right. On the right side: *Fabre* (d. 1839), dramatist. — On the adjoining walk, left: **Roelofson* (d. 1871); marble tombstone with bas-relief. — In the walk behind the cemetery chapel: **Guerinot* (d. 1892), architect, statue of a weeping woman, by Barrias.

Avenue de la Chapelle. The *Cemetery Chapel*, in front of

which is a fine view, contains nothing noteworthy. To the right is the monument of **Ad. Thiers* (d. 1877), the celebrated statesman, consisting of a large and elaborate chapel by Aldrophe. Above the fine bronze doors is a relief of the Genius of Patriotism, by Chapu. The interior, which is not shown, contains a group, by Mercié, representing Thiers rising to answer the summons of Immortality, and reliefs by Chapu, of the Liberation of French Soil, and the Genius of Immortality. The sarcophagus rests in a crypt open at the top.

To the right, at the beginning of the part of the avenue leading to the monument of Casimir Périer (p. 177): *Géricault* (d. 1824), the painter; statue and bas-relief, in bronze, by Etex. To the left of the cemetery chapel: *Reber* (d. 1880), professor at the Conservatory of Music; relief of Music. Adjoining: *Baron Taylor* (d. 1879), traveller and author, marble statue by G. J. Thomas. Then, to the right: *Desèze* (d. 1828), one of the defenders of Louis XVI. **Cartellier* (d. 1831), sculptor; bust by Rude, bas-reliefs by Seurre. Farther on, right: *Seminario*, a handsome Gothic chapel. — At the corner of the avenue ascending to the right: *Cotes;* a chapel adorned with frescoes and bas-reliefs. Left: **Boutillier;* a large and rich Romanesque chapel. Farther on: *Bizet* (d. 1875), composer of the opera 'Carmen'; a bust in bronze. Then several fine chapels, including, right: **Gréger;* a Byzantine chapel embellished with paintings. Left: *Errazzu*, with four symbolical statues by M. Meusnier. At the corner: **Cail* (d. 1858), engineer, an imposing chapel with a dome.

Avenue Circulaire. To the left as we approach: *Bernard*, marble angel by L. Durand (1890). Opposite: **Soldiers who fell at the siege in 1870-71;* a pyramid of granite with four bronze statues of soldiers by Schroeder and Lefèvre, erected by Government. **Ch. Rossignol* (d. 1889), rich Renaissance chapel, with marble bust, statuettes, garland, and ornaments. Adjacent: *National Guards killed at Buzanval* (19th Jan., 1871). **Jean Reynaud* (d. 1863), philosopher and publicist; figure of Immortality by Chapu and bronze medallion by David. In the avenue ascending to the right past the Cail chapel, right: *Barillet* (d. 1873), gardener to the city of Paris. *Cleray* (d. 1882), bronze bust by Taluet; *Avilès*, with a figure of a mourner; *Appel* (d. 1882), handsome Renaissance chapel. *Crocé-Spinelli* and *Sivel* (d. 1875), victims of a balloon accident; recumbent figures in bronze, by Dumilâtre. In the adjoining avenue to the right: *Grisar* (d. 1869), composer; *Lebertre*, a fine Renaissance chapel. Right: *Desclée* (d. 1874), actress. **Dorian* (d. 1873), manufacturer, and minister during the siege of Paris; statue in bronze. Behind: **Mme. Moris* (d. 1875); group in bronze. Higher up: **Duc de Morny* (d. 1865), politician and minister, a natural brother of Napoleon III.; a chapel designed by Viollet-le-Duc.

We now descend by the avenue to the right of Dorian. Left:

E. Adam (d. 1877); bust in bronze by A. Millet. *Convents* (d. 1877), architect. *Molz* family, a handsome granite chapel with a bronze coping. *Ricord* (d. 1889), medical specialist; a fine Renaissance chapel. **Countess d'Agoult* (d. 1876), who wrote under the pseudonym of Daniel Stern; a sumptuous white marble tombstone with an allegorical relief. — Lower down runs the Avenue de la Chapelle, which we have already seen. We now descend the flight of steps by the Boutillier monument.

To the left is a tomb (no name) with a fine bronze statue of a woman; and farther on are several handsome new monuments.

At one of the corners formed by the two walks descending towards the 'parterre': *Ed. Blanc* (d. 1877), lessee of the gaming-tables at Monaco; a large chapel surmounted by a sarcophagus. Lower down, to the right: *Charles* and *Louis Blanc* (d. 1882). Then **Ménier* (d. 1881), industrialist and economist. To the left of the parterre, in descending: *Pozzo di Borgo* (d. 1842), a Corsican, afterwards a Russian diplomatist and a bitter antagonist of Napoleon I.; a colossal bust in bronze. Adjacent: *Marchal de Calvi* (d. 1873), physician; a bust in bronze. At the cross-way: the handsome *Hautoy* chapel, with good bas-reliefs by P. Loison.

We again ascend to the left of the parterre and turn to the left. At the angle of a footpath, left: the handsome Renaissance chapel of the *Bouhey* family.

Avenue Circulaire, S. portion. To the left of the preceding avenue: **Walewski* (d. 1868), statesman; a large and handsome mausoleum. Opposite: *Carlier* family, bronze group by E. Carlier. A little higher, on the right side of the avenue: **Anjubault* (d. 1868), mechanician; a 'pleureuse' by Maillet. — We now descend the Avenue Circulaire. Left: *Mottet*, and opposite to it *E. Périer*, two fine Gothic chapels. Right: *Luzarraga;* opposite, *Cabirol;* two handsome Renaissance chapels. Then, left: *Count Pepoli* (d. 1867); a handsome sarcophagus. Right: *Prince Pignatelli* (d. 1868); with a bust. Left: **Anatole de la Forge* (d. 1892), defender of St. Quentin in 1870; bronze statue by Barrias. We next observe several chapels.

The upper part of the Avenue Principale, which we now reach, is one of the most interesting portions of the cemetery. Left: **Eugène Berge* (d. 1882; aged 15 years), a monument in granite and white marble, with beautifully sculptured floral and other ornamentation; *Visconti*, father (d. 1818), philologist, and son (d. 1854), architect; *Beulé* (d. 1874), archæologist; **Dantan* (d. 1842), sculptor; a family-vault; *Ach. Fould* (d. 1869), minister of finance; *Rossini* (d. 1868), composer (whose remains, however, were removed to Florence in 1887); *Alf. de Musset* (d. 1857), poet (beautiful lines inscribed on the monument, written by the deceased); *Ph. Béclard* (d. 1864), ambassador; **Clément-Thomas* and *Lecomte* (d. 1871), the first victims of the Commune, with sculptures by Cugnot; *Lebas* (d. 1873), the engineer who erected the obelisk in the Place de la Concorde;

**Lenoir* and *Vavin*, with a 'pleureuse'; *Paul Baudry* (d. 1886), painter, with bust and statue by A. Mercié. In the centre of the Avenue, *Monument de Souvenir*, to the memory of the dead whose graves are not denoted by monuments. — Descending on the other side: **Th. Couture* (d. 1879), painter, with a bust and genii in bronze by Barrias; *Ledru-Rollin* (d. 1875), radical deputy, with a bronze bust; *Cousin* (d. 1867), author and philosopher; *Auber* (d. 1871), the composer, with a bust by Dantan; *Ern. Baroche* (d. 1870), 'chef de bataillon', killed at Le Bourget, with a bust; *P. J. Baroche* (d. 1870), advocate and politician; *Lefébure-Wély* (d. 1869), organist and composer; *Perdonnet* (d. 1867), engineer, with a statue and medallion by Dubray; *Fr. Arago* (d. 1853), the astronomer, with a bust by David; *Mouton*, with interesting bas-reliefs.

The *Avenue de la République* (p. 174) is prolonged to the W. of Père-Lachaise, skirting the cemetery (garden; p. 180), to the *Place des Pyrénées*, in which is the *Mairie of the XXe Arrondissement* (Ménilmontant; Pl. R, 32), with paintings by Glaize and Bin. From the *Hôpital Tenon* (635 beds) the Mairie is separated by a square, embellished with a bronze group, by L. Michel, representing the Lame and the Blind. This Place may also be reached direct from the cemetery, by the Avenue de la Nouvelle Entrée, to the left of the Crematorium (p. 180). — The Avenue de la République is continued, to the left, to the *Réservoirs de la Dhuis* (see below).

A little to the N. of Père-Lachaise, on the right side of the Boulevard de Ménilmontant, rises the church of *Notre-Dame-de-la-Croix* (Pl. R, 30), a fine Romanesque edifice, built in 1865-70 by Héret, with a spire rising above the portal. As it stands on a height, it is visible from a considerable distance.

The Rue Ménilmontant and Rue St. Fargeau (omnibus-line *O*) lead to the E. from the church to (¼ hr.) the **Reservoirs de la Dhuis** (Pl. R, 36), which supply one-fifth of Paris with water. The *Dhuis* is a tributary of the Surmelin, which itself joins the Marne, near Château-Thierry. The water is conducted a distance of 80 M., with a fall of only 60 ft., and reaches Paris at the height of 350 ft. above sea-level or 250 ft. above the quays. The reservoirs (visitors admitted) resemble those of the Vanne (p. 281).

We may return to the centre of the city by the *Chemin de Fer de Ceinture*, which has a station at Ménilmontant, near the church. The route by Bercy, Bel-Air, and Auteuil, or by the left bank, is longer but more interesting than that by Courcelles-Ceinture (see Appx., p. 24). The line goes on to the Gare St. Lazare (p. 194).

Various public conveyances ply from Père-Lachaise to the town; an omnibus runs from Charonne to the Place d'Italie *(P)*, another from Ménilmontant to the Gare Montparnasse *(O)*, and a tramway plies from La Villette *(TE)*, all with 'correspondance'; see Appx.

6. Neighbourhood of the Exchange and Quartiers de la Chaussée d'Antin and de l'Europe.

The following walk should be taken on a *Tuesday* or a *Friday*, as the Bibliothèque Nationale is open on these days. Spare time, before the library is open, may be spent in visiting the Church and Place des Victoires. The Exchange may be visited daily from 12.30 to 3 p.m. — Restaurants at the Palais-Royal or on the boulevards, see pp. 12-15.

I. FROM THE PALAIS-ROYAL TO THE BOURSE.

Bibliothèque Nationale.

The *Rue de Richelieu* (Pl. R, 21; *II*), a street 1000 yds. in length, which passes on the E. side of the Palais-Royal, leads direct from the lower end of the Avenue de l'Opéra (p. 77) to the 'Grands Boulevards'.

We first observe on the left, at the corner of the Rue Molière, the **Fontaine Molière,** erected in 1844 to the memory of the famous dramatist, who died in 1673 at No. 40 Rue de Richelieu (not No. 34 as frequently stated). The monument is in the Renaissance style, 51 ft. high and 21 ft. wide, and was designed by *Visconti*. The statue of Molière is by *Seurre*, while the muses of serious and light comedy are by *Pradier*.

Farther on, the Rue de Richelieu crosses the Rue des Petits-Champs, leading to the right to the Place des Victoires (p. 191). Then to the right is the Bibliothèque Nationale, opposite the principal entrance to which (farther on) is the ***Fontaine Richelieu,** or *Louvois*, in bronze, by *Visconti*, with statues by *Klagmann* representing the Seine, the Loire, the Garonne, and the Saône. It stands in the small *Square Richelieu*, on the site of the old Grand-Opéra, on leaving which the Duc de Berry was assassinated in 1820, and which was taken down in consequence.

The ***Bibliothèque Nationale** (Pl. R, 21; *II*), formerly called the *Bibliothèque du Roi*, and afterwards the *Bibliothèque Impériale*, will, on the completion of the portion in the Rue Vivienne (comp. Pl., p. 186), occupy the entire block of buildings formed by the Rues de Richelieu, des Petits-Champs, Vivienne, and Colbert. The library stands on the site of the palace of Cardinal Mazarin, the powerful minister of Louis XIII. and Louis XIV., but almost every trace of the old building has been removed in the process of extension and alteration. The handsome façades in the Rue Vivienne and the Rue des Petits-Champs are modern.

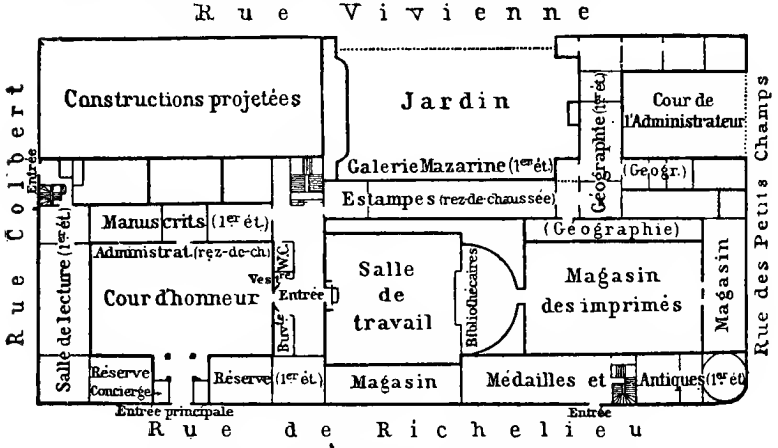
The Bibliothèque Nationale is open daily, 10-4 o'clock, except on holy-days and during the fortnight preceding Easter Monday; but these exceptions do not apply to the public reading-room, which is closed only during Holy Week. The hall for study *(Salle de Travail)* belonging to the department of printed books is open till 6 o'clock, from May 1st till Sept. 15th, till 5 p.m. from Sept. 15th to Oct. 15th, and till 4 the rest of the year. The public reading-room *(Salle Publique de la Lecture)* is open at the same hours all the year round. These rooms, and also the *Salles des Manuscrits*, *des Cartes*, and *des Estampes* (daily 10-4), being reserved for purposes of study, are not shown except to visitors provided with a ticket from the 'administration' (p. 187). There are, however, rooms for the exhibition of printed books, MSS., and engravings, and a cabinet of medals, which are open to the public on Tuesdays and Fridays (10-4 o'clock).

Charles V., surnamed the Wise (d. 1380), was the first French king who possessed any considerable number of books. This collection, however, was lost during the wars with England, and the actual founder of the present library was *Francis I.*, who assiduously purchased or caused copies to be made of manuscripts from every quarter, particularly from Italy, and in 1536 decreed that a copy of every work printed in France should be furnished to the royal library at Fontainebleau. It was after-

wards decreed that two such copies should be deposited in the library; but this rule is far from being strictly adhered to. After several changes of abode, the library was finally in 1724, on the suggestion of the librarian *Abbé Bignon*, accommodated in the Hôtel Mazarin.

The Bibliothèque Nationale, probably the most extensive in the world, is divided into four departments: (1) Books and Maps; (2) MSS.; (3) Engravings; (4) Medals and Antiques.

The 1st Department *(Imprimés, Cartes et Collections Géographiques)* comprises about 3,000,000 vols., the bookcases containing which, if placed in a continuous line, would extend to a distance of 37 miles. There is no complete catalogue as yet, although one is in progress; but the volumes still uncatalogued are found by means of bundles of written slips on which their names are given.



BIBLIOTHÈQUE NATIONALE.

The entrance to the *Salle Publique de Lecture* is by No. 3 Rue Colbert, while that of the *Salle de Travail* (see below) is in the Rue de Richelieu, opposite the Fontaine Richelieu. Sticks and umbrellas must be left at the entrance, but no charge is made for their custody. Visitors are not permitted to quit the building with books, papers, or portfolios in their hands without a 'laisser-passer' from one of the librarians.

In the vestibule, at the entrance to the Salle de Travail, to the right of the main court, a Sèvres vase has been placed to commemorate the share of the French savants in the observation of the Transit of Venus in 1884. — To the left is the 'vestiaire', to the right a buffet (moderate).

The SALLE DE TRAVAIL (entrance, see above), constructed by *H. Labrouste*, and opened in 1868, is a lofty and spacious hall, upwards of 1400 sq. yds. in area, borne by sixteen light cast-iron columns 33 ft. in height, and lighted from nine cupolas made of

faïence. Visitors may have a view of the interior from the vestibule through a glass-door. At the end of the hall is a semicircular space where the officials are employed, and behind them is the 'Magasin', which is also lighted from above and is traversed by a number of longitudinal and transverse passages. The hall contains seats at the tables for 334 persons, and is warmed by means of hot-air pipes.

On entering the Salle de Lecture or the Salle de Travail the visitor receives a slip of paper ('bulletin'), on which he writes his name and address. The employés write upon it the names of the books lent, and stamp it when the books are returned, and the bulletin is then given up to the official at the exit. On entering the room, the visitor next applies to the 'conservateurs' or librarians at the office in the middle for another 'bulletin'. On this he writes the name and description of the work he desires to consult, together with his name and address, and returns it to the office, after which he waits till the book is brought to him. In the Salle de Travail no applications are received after 3 o'clock in winter, and 5 o'clock in summer. Ink is provided for the use of visitors, and all the rooms, particularly the Salle de Travail, are abundantly supplied with dictionaries, encyclopædias, and other books of reference. A table in the Salle de Travail is set apart for reviews and other periodicals. Close by, to the right and left, are catalogues of the latest additions. For farther details, see the notices affixed to the doors of the different saloons.

At the end of the vestibule is a staircase, at the foot of which are Roman inscriptions from Troesmis, an ancient city of Lower Mœsia (now Bulgaria). To the left are the offices of the *Administration*, the entrance to which is in the centre of the façade in the Cour de l'honneur; and to the right is the —

Département des Estampes, which contains more than 2,500,000 plates bound up into volumes (14,500) or arranged in portfolios (4000). A number of the most interesting are exposed to view at the same hours as the printed books and manuscripts (comp. p. 185).

The I. Room is devoted to French engravings. Right: works by *Callot*, *Nanteuil*, *Gér. Audran*, *Pierre Drevet*, *P. Imb. Drevet*, *Claude Drevet*, *Bervic*, *Henriquel Dupont*, etc.

The II. Room, or Gallery, contains engravings bound up and in portfolios. On the wall of the entrance and by the windows a few are exhibited to view, but it is difficult to get near enough to examine them properly. By the entrance, the English School. 1st-3rd windows, Italian Schools beginning with Finiguerra. 4th and 5th, German School. 5th and 6th, Dutch School. 7th, Flemish School. 8th, Spanish School.

The Department of MSS. now occupies the first floor of the wing fronting the Rue de Richelieu. The entrance is to the right at the head of the staircase already mentioned. This department contains about 100,000 volumes.

In the vestibule are the drawings made during Napoleon's expedition to Egypt and some Phœnician inscriptions. Facing the staircase is the small *Galerie des Chartes*, where are also temporarily placed manuscript marine charts of the 15th and 16th centuries.

The *Salles d'Exposition des Imprimés et des Manuscrits* are reached by the same staircase, to the left (admission, see p. 185). They contain the chief treasures of the library, some of them beautifully illuminated and magnificently bound. These two rooms are on the first floor, facing the Rue Vivienne. The second, the Galerie Mazarine, is a remarkably fine saloon. All the objects are labelled.

Room I. In the centre, the French Parnassus, a group in bronze representing the chief French anthors and artists of the 17th cent., executed by Louis Garnier for Titon du Tillet. On the walls opposite the window, a large tapestry, designed by Ehrmann, representing Literature, Science, and Art in Antiquity. On the other walls, copies of epitaphs. In the glass-cases 1, 2, 3, 5, superb bindings, with the arms of the kings of France from Francis I. downwards. In the 4th case, by the window: 369. Christianismi Restitutio, by Michael Servetns, a copy saved from burning; 371, 372. Hippocrates and Theophrastus, with Rabelais' antograph; 373. Philo Judæus, with Montaigne's signature; 374. Sophocles, annotated by Racine; 376,377. Manuscript music by Rousseau and Gluck.

Room II. This large saloon, called the **Galerie Mazarine*, has a fine ceiling-painting by *Romanelli* (d. 1662): Romulus and Remus suckled by the Wolf, Mars and Venus, Rape of Helen, Burning of Troy, Ganymede carried off, Jupiter hurling thnnderbolts at the Titans, Awaking of Venus, Narcissus, Jupiter and Mercury, Mt. Parnassus, Jndgment of Paris, Venus in a chariot, Apollo and Daphne.

The cabinets and glass-cases contain (1st half of the saloon) printed works and bindings. Cabinets VII, VIII, to the right of the entrance: books printed in Italy and Spain. — IX. Impressions from wooden types; others by Fust and Schöffer. — VI. In the centre of the saloon: books of the largest size, on vellum and paper; superb bindings of the 16th cent., and one above, in embossed silver, of the 17th century. — XXI-VI. (beside the windows, returning towards the entrance): books printed in different towns of France; illustrated books; books printed in Germany and Holland. — XXVII-IX. (in the centre): books printed at Paris, with magnificent miniatures; above, bindings.

Second half of the gallery: MSS. and bindings. X. (to the right): MSS. relating to the foundation of the library in the 14th and 15th cent.; portrait of John II., le Bon (d. 1364), a painting on wood of the 14th century. — XI. French palæography from the time of Charlemagne down to the end of the middle ages. — XII. Palæography of Italy, Spain, England, and Germany for the period just mentioned; MSS. with miniatures of the 14th and 15th centuries. — XIII. Latin palæography, from ancient times down to the Carlovingian era. — Cabinet without a number: Wax-tablets with accounts (13-14th cent.). — XIV. Atlas and charts of the 15-16th centuries. — XV. Oriental and American MSS. and impressions from wood. — XVI. Various MSS. — XVII. Greek MSS. — XVIII. Autographs. — XIX. Paintings from MSS. — XX. MSS. of kings and queens of France. — In the centre: latest additions, MSS. with and without paintings. — XXX, XXXI. Sumptuons bindings of the middle ages, adorned with ivory, jewels, bronze, chains, etc. — XXXII. Autographs, particularly of the 17th century.

At the end, to the right, is the *Section des Cartes et Collections géographiques.*

The *Cabinet des Médailles et Antiques (admission, see p. 185) has an entrance of its own in the Rue Richelieu, the door beyond the police-engine station when approached from the Boulevards, and the first when approached from the Palais-Royal (visitors ring). It contains an extensive collection of *Medals* (400,000) and *Antiques*, comprising gems, intaglios and cameos, small works of art, glasses, vases, arms, and other curiosities. Only a few of the finest specimens are exhibited. Short catalogue ($1^1/_2$ fr.), but not quite up to date.

Vestibule. On the wall at the back: *Zodiacal Monument from Dendera.* This monument occasioned much discussion in the learned world, nntil it was discovered that the temple of Dendera was not completed before the early days of the Roman empire, which pointed to the fact that the Greek signs of the Zodiac had been transported to Egypt. On the left the

chamber of the kings from Karnak, constructed by Thotmes III. (18th Dynasty), with important inscriptions, but badly placed.

On the STAIRCASE and in the ANTE-ROOM, stelæ, and Greek and Latin, Coptic and Phœnician inscriptions. — On the left is the —

Grande Galerie (if closed, visitors ring). The glass-cases in the centre contain the most interesting objects. CASE I. Cylinders with cuneiform inscriptions, and cut gems from Assyria, Chaldæa, and Persia; also antique intaglios. — CASE II.: Intaglios and cameos of ancient, mediæval, Renaissance, and modern times. Among others from left to right: 1st Division, 2093. *Antoninus Pius.* 3rd Division, 2391. *Jupiter* enthroned, between Minerva and Mercury, in cornelian; 2396. *Abundance* and *Peace*, crowned by genii, in sardonyx; 2404. *Jugurtha* delivered to Sulla. 5th Division, 412. *Diana;* 426. *Bellona;* *318. *Analogies of the Old and New Testaments*, a cameo of the 16th cent.; 303. *Adoration of the Magi*, a Flemish work of the 15th century. 6th Division, 539. Augustus; 531. Roman emperor; 504bis. *Modesty* and *Love*, modern. 7th Division, 651. Negro king; 639-641. *Fountain of the Sciences;* 671, 670. Battles; 652. Negro king; 601. Heliogabalus; 673. 674. *Bracelets of Diana of Poitiers*, each composed of seven cameos. Renaissance work. 8th Division, *325. *Francis I.;* 337. *Louis XIII.*, oriental garnet set in enamel; *350. *Louis XV.;* *334. *Henri IV.* and *Marie de Médicis.* — CASE III. (continuation of the cameos). 1st Division, *9. *Juno*, notable for fineness of workmanship and beauty of material; *4. *Jupiter*, one of the most valuable cameos in the collection, with a magnificent mounting executed under Charles V. (1367); 51. *Mercury;* 26. *Minerva;* 8. *Juno;* 79. *Young Centaur playing the flute.* 36. *Dispute between Minerva and Neptune.* 2nd Division, 158. *Alexander the Great*, agate mounted in enamelled gold. 4th Division, *209. *Apotheosis of Germanicus;* 249 (above). *Septimius Severus*, his wife, and son; 221 and 220 (to the right). *Claudius;* 201. *Julia*, daughter of Augustus; 213. *Drusus the Elder;* *240. *Trajan;* 197. *Augustus;* 242. *Hadrian;* 228. *Messalina;* 211 (to the left). Tiberius; 256. Constantine II.; 255. Triumph of an emperor; 227. *Claudius* and *Messalina;* 189. *Julius Cæsar*, *Augustus*, *Tiberius*, and *Germanicus*, in Renaissance mounting; 231. *Agrippina the Younger;* 203. *Julia* (comp. No. 201); 225. *Claudius.*

CASE IV, in the centre of the hall, contains the greatest treasures of the collection: Goblet of sardonyx, known as the *Cup of the Ptolemies*, with Bacchic reliefs, from the treasury of St. Denis; Twelve antique gold medals, some mounted as ornaments; 2779. *Cup of Chosroes I.*, king of Persia (d. 579), composed of medallions of rock-crystal and glass of two colours, with Chosroes enthroned in the centre, also from the treasury of St. Denis, where it was known as the 'Cup of Solomon'; *Julia*, daughter of Titus, in aqua marina, with mediæval mounting; *Trésor de Gourdon*, a tray and flagon of massive gold (6th cent.), found at the village of Gourdon, an interesting memorial of early Christian times. Roman gold necklace and medals; **Apotheosis of Augustus*, the largest cameo in the world, consisting of a sardonyx nearly 1 ft. in height; among the twenty-six figures are Augustus, Æneas, Julius Cæsar, Drusus, Tiberius, Livia, Agrippina, Germanicus, and Caligula. This cameo was formerly in the treasury of the Sainte Chapelle, and was supposed to represent a triumphal procession of Joseph in Egypt. **Medal of Eucratides*, Greek king of Bactriana, found in 1867, weighing 6 oz. or twenty times the weight of a Greek stater, while the heaviest medals previously found weighed four staters only. Antique *Ship* in sardonyx, with mediæval mounting. *Augustus*, antique cameo in a mediæval mounting; **Patère de Rennes*, a cup of massive gold, found near Rennes in 1774, with reliefs representing the drinking-contest of Bacchus and Hercules (triumph of wine over strength), and bordered with sixteen medallions of Roman emperors of the family of the Antonines from Hadrian to Geta, son of Septimius Severus. Golden ornaments, probably Etruscan; Bust of Constantine (?) in agate; *Trésor de Tarse*, four gold medals; *Augustus*, another cameo in a mediæval setting. The remaining divisions of the case contain antique gold trinkets, cameos, gold seals, Italian and early Roman coins, etc. — CASES V, VI. Roman and Greek medals (all ticketed). — CASE VII. Interesting French and foreign coins. — Case VIII.

The *Silver Treasure of Villeret*, consisting of 67 silver statuettes and vases of different periods and varying value, part dating from the 2nd cent. B.C., fonnd in Normandy in 1830.

The cabinets ranged along the wall opposite the windows contain the *Small Bronzes*, inclnding antiqne utensils and arms; then, 702 (2nd cab.). The '*Caillou Michaux*', an ovoid stone with cuneiform inscriptions, the most valuable Babylonian monument of the kind (1120 B. C.); specimens of ancient *Glass;* also a choice collection of *Painted Vases*, like those in the Louvre; lastly, more bronzes. — The cabinet on the following wall contains small antique *Terracottas*. In the cabinet on the other side of the door, more bronzes. Also, a silver disc, nearly 2½ ft. in diameter, known as the '*Bouclier de Scipion*', with reliefs representing the abduction of Briseis, or her restoration to Achilles by Agamemnon. It was found in the Rbone, near Avignon, in 1656, and probably dates from the fonrth cent. of onr era. Another smaller disc representing Hercules slaying the Nemean lion. — The glass-cases by the windows contain the most recent acquisitions of the collection (medals); articles found in 1653 in a tomb conjectured to be that of Childebert I.; map with early French medals arranged on it geographically; gems; rings; enamels.

The Salle du Duc de Luynes, to the right of the ante-chamber, contains a choice collection of antique intaglios, cameos, medals, bronzes, and terracottas, beqneathed by the dnke, who was a zealons antiqnarian (d. 1867). In the centre, a beautiful female torso in Parian marble. — Adjoining Room. Cabinet I, to the right: interesting *Objects in Ivory*, consular diptychs (presented by consuls to senators), a mediæval triptych; large French medals; sword of honour of the grand-master of the Maltese order, with enamelled gold hilt (16tb cent.); medallion of a woman, by Mino da Fiesole (15th cent.); chessmen of the 11-12tb cent. (also in next cabinets); bronze Moorish vases, etc. Central Case, below: mediæval ivory casket; two enamelled crosses of the 13th and 14th cent.; enamelled goblet, by J. Conrtois of Limoges; silver-gilt ewer of the 16th cent.; wood-carving of St. Anthony, by Lucas van Leyden; seals; etc. Cabinet II. Medallions by David d'Angers; antiqne and Byzantine ivory carvings; tbe large 'Sobieski Vase', with ivory carving of the battle of Vienna in 1683. In anotber part of the room tbe so-called *Throne of Dagobert*, claiming to date from the 7th cent.; and fine collections of medals. — In the Last Room are the *Collections de Janzé* and *Oppermann*, consisting of ancient statuettes in bronze and terracotta, and a few vases.

The Rue des Petits-Champs, which skirts the Bibliothèque on the S., or the side next the Palais-Royal, passes the end of the Rue Vivienne and of the *Passage Vivienne*, all on the left, and terminates at the *Rue de la Banque* (p. 191).

In the Rue de la Vrillière, leading to the right beyond the Rue des Petits-Champs, is the *Banque de France*, enclosed by four different streets. It was formerly a private mansion *(Hôtel Vrillière)* and contains a handsome apartment of the 18th ecnt. called the *Galerie Dorée*, which may be visited on application.

The *Bank of France* is not a state-institution, but, like the Bank of England, is a private joint-stock bank, though subject, of course, to tbe control of the government. It has the sole right of issuing notes in France, and transacts all ordinary banking business on a very extensive scale. The cellars contain bnllion, diamonds, and other valnables, worth in all several milliards of francs. These repositories are constrncted in a very massive style and are guarded with most elaborate precaution. The notes in circnlation amount to about 3,250,000,000 fr. (130,000,000*l.*), against which there is a reserve of 3,500,000,000 fr. (140,000,000*l.*), of which 2,750,000,000 fr. (110,000,000*l.*) is in specie and tbe remainder in first class securities, on short terms.

A narrow side-street leads from the Bank to the small circular **Place des Victoires** (Pl. R, 21; *III*), about 85 yds. in diameter, designed by *J. H. Mansart*, and constructed in 1685. It was originally called the 'Place Louis XIV.', and was embellished in 1686 with a gilded statue of that monarch, with the inscription, *'viro immortali'*. The monument was destroyed in 1792, and replaced by a pyramid inscribed with a list of victories gained by the republican army, from which the Place derives its present name. The pyramid was in its turn displaced in 1806 by a statue of *General Desaix* (d. 1800), which in 1814 was melted down along with others to furnish materials for the statue of Henri IV. on the Pont-Neuf (p. 220). The present clumsy monument, an *Equestrian Statue of Louis XIV.*, in bronze, which is too large for the *Place*, was erected in 1822 by *Bosio*. The figure of the horse, in a rearing attitude, rests on the hind-legs and tail, and the rider is garbed as a Roman general. The reliefs on the pedestal represent the king's passage of the Rhine, and the distribution of military honours.

To the E. of the Place des Victoires the Rue des Petits-Champs is prolonged by the *Rue Etienne-Marcel*, which crosses the Rue du Louvre, skirts the central post office (p. 168), and is continued to the Boul. de Sébastopol.

A few paces to the N.W. of this Place is the church of **Notre-Dame-des-Victoires**, erected in 1656-1740 to commemorate the taking of La Rochelle, the chief stronghold of the Huguenots. It is now the seat of a monastic fraternity. The altar of the Virgin to the right of the choir, which is the object of special veneration, was despoiled of its chief treasures by the Communists, but has been richly re-decorated. The walls of the chapels are covered with votive inscriptions on marble. The choir contains well-executed carved woodwork and two pictures by *Van Loo* (d. 1745): an Allegory of the capture of La Rochelle, and scenes from the life of St. Augustine.

The Rue de la Banque, a little beyond the church, to the right as we quit the latter, leads to the Bourse. This street contains three handsome modern edifices: the *Mairie du IIe Arrondissement* (Bourse) and the *Caserne de la Banque* on the right, and the *Hôtel du Timbre* on the left. The Salle des Mariages of the Mairie contains paintings by Moreau de Tours.

The ***Bourse**, or *Exchange* (Pl. R, 21; *III*), a handsome building in the Græco-Roman style, surrounded by a series of 66 Corinthian columns, is an imitation of the Temple of Vespasian in the Forum at Rome. It was begun in 1808 by *Brongniart* (d. 1813), and completed in 1826 by *Labarre* (d. 1833). Length 75 yds., width 45 yds., height 100 ft.; columns 33 ft. high, and $3^1/_3$ ft. thick. The edifice is enclosed by a railing, and approached by a flight of sixteen steps at each end. At the corners in front are allegorical statues of Commerce by *J. Dumont* (d. 1844), and Consular Jus-

tice by *Duret* (d. 1865); at the back, Industry by *Pradier* (d. 1852), and Agriculture by *Seurre* (d. 1858).

The hall of the Bourse, which is 35 yds. in length, and 19 yds. in width, is opened for business daily, except on Sundays and holydays, at 12 o'clock. A few minutes before that hour the *Place* begins to present a busy scene. Numerous vehicles, chiefly private carriages, drive up, and the money-seeking throng hurries into the building. Business, however, does not fairly begin till about half past twelve. Even under the *Peristyle* outside (known as the *Coulisse des Valeurs en Banque)*, business is animated, though nothing in comparison with the scene within the hall. The *parquet*, at the end of the hall, is a railed-off space which the sworn brokers, or *agents de change*, alone are privileged to enter. In the centre of this part of the hall is the *corbeille*, a circular, railed-off space, round which they congregate, making their offers in loud tones. Various groups in different parts of the hall, but especially near the parquet, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions going on in the parquet, while other persons are seen handing instructions to the brokers within the parquet. To the right, not far from the 'corbeille', is the *Marché au Comptant* for cash transactions; and to the left, at the end of the gallery, is the *Coulisse de la Rente*.

The tumultuous scene is best surveyed from the gallery, reached from the vestibule by two staircases ascending to the right and left of the large hall. The deafening noise, the vociferations, and the excited gestures of speculators, produce a most unpleasant impression. Amidst the Babel of tongues are heard the constantly recurring words, '*J'ai . . . ; qui est-ce qui a . . ?; je prends; je vends!*'

The visitor should not omit to observe the 'grisailles' on the vaulting, by *Abel de Pujol* (d. 1861) and *Meynier*. They represent the Inauguration of the Bourse by Charles X., France receiving tribute from every part of the globe, the Union of commerce with the arts and the sciences, and the Principal Cities of France. The paintings in imitation of reliefs are very skilfully executed.

At 3 o'clock the business of the stock-exchange terminates, the brokers assemble and note the prices realised in their transactions, and in accordance with these they adjust the share-list for the day, which is then immediately printed and issued. The hall remains open till 5 o'clock for the transaction of other mercantile business. The annual amount of business transacted in the Bourse has been calculated at 50 milliards of francs or 2,000,000,000 *l.* Telegraph and telephone office, see pp. 26, 27.

II. FROM THE BOURSE TO NOTRE-DAME-DE-LORETTE, LA TRINITÉ, AND THE GARE ST. LAZARE.

The handsome *Rue du Quatre-Septembre* leads to the W. from the Place du Bourse to the Avenue de l'Opéra (p. 77). The *Rue*

Vivienne, running from the Palais-Royal (p. 58) past the front of the Bourse, continues in the same direction to the Boulevard Montmartre (p. 76). Turning to the left, we reach the Boulevard des Italiens in a few minutes, whence we enter the *Rue Drouot*, to the right.

No. 9 in this street is the *Hôtel des Ventes Mobilières*, a large public auction-room, the 'Christie and Manson's' of Paris, where extensive sales of works of art take place in winter at 2 p.m. Considerable experience is necessary to make purchases here with advantage, and the stranger is warned against entering into a useless or expensive competition with the brokers, who are always ready to unite against the common enemy. — The chief *Book Sales* take place in the *Salle Silvestre*, Rue des Bons-Enfants 28, near the Palais-Royal.

No. 26 in the Rue Drouot, farther on, to the right, is the *Hôtel Figaro*, or 'Figaro' office, in the style of the Spanish Renaissance.

We then cross the handsome modern *Rue la Fayette*, 1 3/4 M. in length, which, with its continuation, the Rue d'Allemagne (1 M.; p. 199), leads straight from the Opéra to the N.E. quarters of Paris.

About 1/4 M. to the right this street passes the pretty *Square Montholon* (Pl. B, 21), embellished with a bronze group by Roland, representing a mountebank with a monkey.

A few yards straight on is the junction of the *Rue de Châteaudun* and *Rue de la Maubeuge*, two streets as handsome though not so long as the Rue la Fayette. The Rue de la Maubeuge leads hence to the Gare du Nord (p. 198). We follow the Rue de Châteaudun to the left.

The church of ***Notre-Dame-de-Lorette** (Pl. B, 21), close to the 'Carrefour de Châteaudun', is situated at the N. end of the Rue Laffitte, which leads to the Boulevard des Italiens. It was erected in 1823-36 by *Hipp. Lebas* in the simple style of an early-Christian basilica, and is 74 yds. in length, and 35 yds. in width. The tympanum of the Corinthian portico is adorned with a group of the Child Jesus adored by angels, by *Nanteuil* (d. 1865); the statues of the Virtues are by *Foyatier*, *Laitié*, and *Lemaire*.

The Interior, with its gaudy decorations, somewhat resembles a ball or concert room. The ceiling is divided into huge coffers lavishly gilded and painted. The most interesting of the frescoes which cover the walls are those in the nave and choir. In the nave: to the right, Nativity of the Virgin, by *Monvoisin;* Her Consecration, by *Vinchon;* Her Marriage, by *Langlois;* Annunciation, by *Dubois;* to the left, as we return, Visitation, by *Dubois;* Adoration of the Shepherds, by *Hesse;* Adoration of the Magi, by *Granger;* Assumption, by *Dejuinne*. In the choir: on the left, the Presentation in the Temple, by *Heim* (d. 1865); on the right, Jesus teaching in the Temple, by *Drolling;* in the centre, the Coronation of the Virgin, by *Picot* (d. 1868).

The Rue des Martyrs, behind the church, ascends straight to the Butte Montmartre (p. 262); and the Rue de Notre-Dame-de-Lorette leads to the left to the Cemetery of Montmartre (p. 204).

The handsome *Rue de Châteaudun*, which passes in front of the church, extends from the Rue la Fayette (p. 198) to the Place de

la Trinité (see below), traversing the N. of the *Quartier de la Chaussée d'Antin*, one of the handsomest central districts of the city, with the Opera-house, several of the principal banks, and some of the large hotels. It owes its name to the Rue de la Chaussée-d'Antin, between the church of La Trinité and the Boul. des Capucines.

In the *Rue de la Victoire* (Pl. B, 21), which runs parallel with the Rue de Châteaudun, to the S., we observe a *Synagogue* built in 1865-74 by Aldrophe, with a modern Romanesque façade.

***La Trinité** (Pl. B, 18), a church in the latest Renaissance style, was built by *Ballu* in 1861-67. In front of it is the small Square de la Trinité, adorned with three fountains and statues of Faith, Hope, and Charity, executed by *Lequesne* from designs by *Duret*. The façade has a porch with three large arches, above which rises an elegant story with a gallery and a rose of open-work, surmounted by a handsome clock-tower 206 ft. in height. The pillars of the somewhat over-decorated façade are adorned with statues of Fathers of the Church and groups representing the four cardinal virtues. The tower is flanked with two lanterns.

The Interior consists of a large nave and two low aisles, separated by handsome columns alternating with pillars, which are embellished with statues of the Apostles. To the four bays of the nave, with their double arcades, correspond chapels on each side. The gallery forming the aisles projects into the choir, below which is a crypt. Over the high-altar rises a tasteful canopy. The apse is occupied by a large chapel richly decorated; paintings by *Em. Lévy* and *d'Elie Delaunay*, and stained glass by *Oudinot*. The nave and the other chapels are also adorned with paintings; those in the nave are by *Jobbé-Duval;* those in the chapels on the right by *Brisset*, *Lecomte-Dunoy*, *F. G. Barrias*, and *Laugée;* those on the left by *Eug. Thirion*, *Rom. Cazes*, *Mich. Dumas*, and *F. Français*. Near the entrance are elegant 'bénitiers', surmounted with marble statues of Innocence and Purity by *Gumery*. La Trinité has a good choir and organ.

The Rue de Clichy, to the left of the church, runs to the Place de Clichy (p. 206), passing the Casino de Paris and the Pôle-Nord (p. 32).

The Rue St. Lazare, continuing the Rue de Châteaudun beyond La Trinité, passes to the S. of the *Quartier de l'Europe*, so called because most of the streets are named after the great towns of Europe.

The Rue de Londres, to the N.W. of the Place, leads almost straight to the Parc Monceaux (see p. 196), viâ the *Place de l'Europe* (Pl. B, 18), formed by the junction of six streets above the line of the Chemin de Fer de l'Ouest, behind the Gare St. Lazare. A bronze statue, by A. Maulbach, of *Marc Séguin* (1786-1875), maker of the first railway in France (from St. Etienne to Lyons), is to be erected in this curiously shaped place.

The Rue St. Lazare leads in a few min. from La Trinité to the —

Gare St. Lazare (Pl. B, 18), which is reached from the Boulevards more directly viâ the Rue Auber and Rue du Havre. The station is a large and handsome building, remodelled in 1886-89 on plans by Lisch. It consists of two main parts, connected by a long waiting-room, and of the *Hôtel Terminus* (p. 3) in front, facing the street, and concealing the rest. The part or pavilion in the Rue d'Amsterdam is for the main line traffic, the other part, in the Rue de Rome for the Chemin de Fer de Ceinture and for the Lignes de Banlieue. Though this station is an ornament to the quarter, it is

not so convenient for travellers as it might have been made. The former inconvenient and fatiguing staircases have been retained, instead of bringing the rails down to the street-level; the suburban and main platforms are at a distance from each other; and while the waiting-rooms are on the first floor, the luggage-offices and chief exits are on the street-level, in a kind of basement-floor.

III. FROM THE GARE ST. LAZARE TO ST. AUGUSTIN AND THE PARC MONCEAUX.

Les Batignolles.

We now follow the Rue du Havre opposite the station on the Rue d'Amsterdam side, to the Boulevard Haussmann. To the left in the Rue du Havre are the *Lycée Condorcet*, and, farther on, the imposing *Magasins du Printemps* (p. 35), rebuilt since a fire in 1882.

The *Boulevard Haussmann*, one of the imposing modern thoroughfares of Paris, is continued to the (1¾ M.) Arc de Triomphe de l'Etoile by the Avenue de Friedland (p. 153). If continued in the other direction to the Boulevard Montmartre, a distance of 300 yds. between the Rue Taitbout and the Rue Drouot, it would form the most direct route from that neighbourhood to the Bois de Boulogne. This continuation may possibly be accomplished before the Exhibition of 1900. We follow the Boul. Haussmann to the right as far as a square, in the middle of which stands the —

Chapelle Expiatoire (Pl. B, 18; *II;* fee to attendant), erected in 1820-26 to the memory of Louis XVI. and Marie Antoinette, on the site of the old cemetery of the Madeleine, where they were interred from 1793 to 1815, when their remains were removed to the royal vault at St. Denis. In front of the chapel, which faces the W., is a court flanked with galleries in imitation of ancient tombs, and intended as a monument to other victims of the Revolution. The E. entrance is also in the form of a tomb. The chapel is in the form of a Greek cross, with a portico, and is covered with a dome.

The Interior contains two groups in marble. That on the right, by *Bosio*, represents Louis XVI. and an angel who addresses him with the words, '*Fils de St. Louis, montez au ciel!*' Below is inscribed the king's will. The group on the left, by *Cortot*, represents the Queen supported by Religion, a figure which bears the features of Madame Elizabeth, the king's sister, who was guillotined on 12th May, 1794. Inscribed on the monument is the last letter addressed by the queen to her sister-in-law (comp. p. 209). Staircases on each side of the altar descend to a crypt, which occupies the ground where Louis XVI. was originally interred.

Farther on, the Boul. Haussmann intersects the *Boulevard Malesherbes*, another imposing street, extending from the Madeleine to the fortifications (1¾ M.). — To the right in this boulevard rises the church of —

St. Augustin (Pl. B, 15), built by *Baltard* in 1860-68, in a modernised Romanesque style. The building is in the form of an irregular triangle, towards the base of which rises a dome 80 ft. in diameter and 165 ft. in height, crowned with an elegant lantern,

and flanked with four dome-covered turrets. The portal consists of three arches surmounted by a kind of gallery containing statues of Christ and the Apostles, above which are a rose-window and a triangular pediment. The pillars are also embellished with statues of prophets and doctors of the church.

Interior. The church has no aisles, properly so called. The nave preserves its width the whole way back, while the increasing width of the triangle is filled with chapels increasing in depth as they approach the choir. Above are galleries, which are continued up to the dome. The nave is covered with an arched ceiling, borne by arcades of open iron-work, and the columns terminate in figures of angels. The high-altar, standing beneath a sumptuous canopy, is placed above a crypt, which also runs under the nave. The very short transepts terminate in chapels adorned with paintings by *Bouguereau*, that on the right being dedicated to St. Augustine, and that on the left to John the Baptist. In the dome, medallions of the Evangelists, painted by *Signol*. The Lady Chapel is adorned with a large Adoration of the Shepherds and Presentation in the Temple, by *Brissot*. Stained glass by *Maréchal* and *Lavergne*.

About 500 yds. farther on, the Boul. Malesherbes passes to the right of the Parc Monceaux, before reaching the outer Boulevards. The park may also be reached by returning to the Boul. Haussmann and following it to the right, to the Avenue de Messina, which diverges to the N.W. towards the Parc de Monceaux. A bronze statue of *Shakspeare*, by Paul Fournier, was erected in 1888 at this point of divergence. — The —

Parc Monceaux, or *Parc de Monceau* (Pl. B, 15), enclosed by a very handsome railing, has four entrances (see Plan), the chief of which is in the Boul. de Courcelles, where a small rotunda, from the former Barrière de Chartres, has been placed. This park has no pretension to vie with the Bois de Boulogne, or even the Buttes-Chaumont, but it affords a pleasant and refreshing oasis in the midst of a well-peopled quarter of the city.

The park owes its name to a property bought in 1778 by Philippe d'Orléans, surnamed Egalité, father of Louis Philippe, who laid it out in so novel and attractive a style that it soon became one of the most fashionable resorts of the 'bean monde'. Balls, plays, and fêtes of the most brilliant description were celebrated here. The Revolution converted the park into national property. Napoleon I. presented it to his chancellor Cambacérès, who, however, soon restored it to his imperial master, on account of the great expense in which it involved him. At the Restoration it again became the property of the house of Orleans, and was employed in 1848 for the 'national ateliers'. At length it was purchased by the city of Paris, and upwards of 25 acres of it were sold by the municipality for building purposes, while the remaining 22½ acres were converted into a public park, tastefully laid out in the English style, and accessible to carriages as well as pedestrians.

The park retains a few relics of its old attractions, such as the *Naumachie*, an oval piece of water, flanked with a semicircular Corinthian colonnade, and embellished with a statue of Hylas, in bronze, by Morice. Among the sculptures with which the park has been recently embellished are the Young Faun, by F. Charpentier; the Abandoned, by Vital Cornu; to the right of the main walk the Game of marbles, by Lenoir; to the left, the Charmer, by B. de la

Vingtrie; Wounded lionness, by Valton; farther on, to the right, Wounded Cupid, by Mabille; to the left, the Sower, by Chapu; to the right, the Hay-maker, by Gumery; behind, the Reaper, by Gaudez.

From the gate into the Avenue Hoche, at the end of which the Arc de l'Etoile is visible, we observe the gilded domes of the *Russian Church (Pl. R, 12), in the Rue Daru. This church was built in 1859-61 in the Byzanto-Muscovite style, from a design by *Kouzmine*, and is in the form of a Greek cross. The handsome porch is covered with a gilded dome and surmounted with five pyramids, that in the centre being 156 ft. in height, and all of them terminating in gilded domes with Russian crosses. The church is open on Sun. and Thurs., 3-5 o'clock. The interior consists of a vestibule, a nave, and a sanctuary, the last-named being screened off, according to the usage of the Greek church, with an 'ikonostas', which derives its name from the figures which adorn it. These last, representing Christ, the Virgin, and several Russian saints, were painted by the brothers *Sorokine* and by *Bronnikoff*. The rest of the church is adorned with paintings by the same artists from Scriptural subjects and with prophets by *Vassilief*.

The **Batignolles** quarter, to the N. of the Parc Monceaux, one of the communes annexed to Paris in 1860, is one of the finest parts of the town. It has undergone immense alterations of late, and contains many handsome and tasteful private residences, presenting a pleasing contrast to the monotonous architecture of the ordinary streets of Paris. The traveller will find it worth while to inspect the *Rue Prony*, opposite the principal entrance to the park, and several of the side-streets, such as the *Rues Fortuny* and *Montchanin*, and lastly the *Avenue de Villiers* and part of the Boul. Malesherbes. In the *Place Malesherbes* (Pl. B, 14) are also several very handsome mansions, particularly one in the style of the 16th century. In the gardens flanking the avenue are bronze figures of the Genius of Music, by Bailly, and the Grief of Orpheus, by Verlet. Farther on is a bronze *Statue of Alex. Dumas* (1824-1870), designed by Gustave Doré; the fine group in front represents Reading, and behind is a Musketeer.

No. 145 in the Boulevard Malesherbes is the *Ecole Monge* (Pl. B, 11-14), an establishment founded in 1869, to prepare pupils for the government schools. Farther to the N. is the *Place Wagram* (Pl. 11), embellished with a bronze statue, by F. de St. Vidal, of *A. de Neuville* (1835-1885), the military painter. The Place is situated above the Chemin de Fer de Ceinture, not far from the stations of Courcelles and Batignolles (comp. Appx.), and it is the terminus of a line of omnibuses *(F)*.

To return hence to the centre of the town by the Avenue de Villiers, we follow the Rue de Constantinople and the Rue de Londres, within the outer boulevards, to the Trinité. Between these streets is the Place de l'Europe (p. 194). — If we turn to the left at the end of the Avenue de Villiers towards the outer boulevards we soon pass on the right the **Collège Chaptal** (Pl. B, 11, 15), a building constructed by *Train* in 1866-72, of stone and bricks of different colours, and tastefully decorated. Farther on is the *Place de Clichy* (p. 206), whence the Rue de Clichy also leads to Le Trinité.

7. La Villette and Montmartre.

Visitors who are interested in the market at La Villette will see it to most advantage on *Monday* or *Thursday* morning (omnibus lines *AC*; tramway to Pantin and Aubervilliers; Chemin de Fer de Ceinture), and may afterwards visit the Buttes-Chaumont and other adjacent points. —

Luncheon may be obtained near the Gare du Nord or Gare de l'Est (see p. 13), at the Buttes-Chaumont, or in the restaurant at the market.

I. FROM THE BOULEVARDS TO LA VILLETTE.

St. Laurent. Gare de l'Est. Gare du Nord. Buttes-Chaumont. Market and Abattoirs at La Villette.

We leave the Grands Boulevards beyond the Porte St. Denis (p. 74), and follow the *Boulevard de Strasbourg* (p. 74), to the left, to the Gare de l'Est. The *Eldorado*, on the right, and *La Scala*, on the left, are both so-called 'cafés-concerts'. Before reaching the station we cross the *Boulevard de Magenta*, about $^1/_2$ M. from the Place de la République (p. 73).

The church of **St. Laurent** (Pl. B, 24), immediately to the right, was founded in 593, but has been repeatedly rebuilt and restored. It was finally remodelled in 1865-66, when two bays were added to the nave, and a handsome Gothic façade with a spire was constrncted towards the boulevard. The choir was decorated by *Blondel* (d. 1853), and the high-altar by *Lepautre*. In the S. transept is a Martyrdom of St. Lawrence, by *Greuze*; on the opposite side, St. Lawrence among the poor, by *Trezel*. The chapel of Notre-Dame-des-Malades in the apse contains numerous votive offerings.

The **Gare de l'Est**, or *de Strasbourg* (Pl. B, 24), a handsome building designed by *Duquesnay* (d. 1849), is situated opposite the end of the Boulevard de Strasbourg. The façade is surmounted by a sitting figure of the city of Strasbourg. The pavilions projecting on each side are connected by a colonnade, on the balustrade of which is a clock-dial with statues of the Seine and the Rhine. Trains, hotels, etc., see pp. 23, 8.

The Rue de Strasbourg, leading to the W. past the front of the station, joins the Boulevard de Magenta, which brings us in 5 min. to the wide and handsome *Rue Lafayette* or *la Fayette* (p. 193).

The **Gare du Nord** (Pl. B, 24), a railway-station constructed in 1863-64 by *Hittorff*, is situated a short distance to the right. The principal part of the extensive façade, which is 170 yds in length, is surmounted by a pediment crowned with a statue of Paris in the centre and those of eight important foreign cities connected with Paris by the Ligne du Nord. Behind this façade is the great hall, 220 yds. long, 77 yds. in width. Though by no means the handsomest, this station is the most practically arranged in Paris. All the platforms are on the street-level; and the ticket-offices and waiting-rooms are most conveniently situated. — Lines starting hence, see p. 23; hotels in the vicinity, see p. 8.

The church of *St. Vincent-de-Paul* (p. 201) is near the station; its façade is turned towards the Rue la Fayette.

We regain the Rue la Fayette by following the street that leads to the E. in front of the station, and continue in a straight direction, crossing the railway from the Gare de l'Est.

The Rue la Fayette ends at the Boulevard de la Villette, near

the Canal St. Martin. On the left we observe a *Rotunda*, in which is the Custom-house, a relic of an old gateway erected at the end of last century by Ledoux. To the right, behind the houses, is the *Bassin de la Villette* (Pl. B, 26, 27), a harbour and reservoir (16 acres), 75 ft. above the lowest water-level in the Seine. It is formed by the *Canal de l'Ourcq*, which connects the Ourcq, an affluent of the Marne, with the Seine. This canal, 54 M. long, cuts off a long curve formed by the river, while the *Canal de St. Denis*, $2^1/_2$ M. long, a ramification towards the N.E., shortens the water-route between the Upper and Lower Seine by 10 M. The *Canal St. Martin* (p. 70), 4 M. long, continues the Canal de l'Ourcq to the S.

The basin is surrounded by extensive warehouses, which serve to convey an idea of the commerce carried on by these waterways of Paris. About 1200 barges enter the basin monthly, with an average burden of 250 tons each (equal to about 25 railway-trucks), but the port is being enlarged so as to admit vessels of 700-1000 tons.

The basin is crossed by a lofty *Footbridge*, the single arch of which has a span of 310 ft. At the other end, in the Rue de Crimée, is a hydraulic *Drawbridge*, worked by the water of the canal.

We now follow the *Rue d'Allemagne* as far as the broad Avenue Laumière, which leads to the right to the Buttes-Chaumont. On the left, at the end of this avenue, is the large *Mairie du XIXe Arrondissement*, in the style of Louis XIII., by Davioud and Bourdais. The Salle des Mariages is embellished with paintings by Gervex and Blanchon.

The park of the ***Buttes-Chaumont** (Pl. B, 30, 29) lies on the N.E. side of Paris, at the W. end of the hill of Belleville. It extends in the form of an irregular crescent over an area of about 55 acres, but does not cover the whole of the 'buttes' (hills), part of which is still a barren waste ('calvi montes'). On the summit of these hills once rose the gibbet of *Montfaucon*, where numerous criminals and others were hanged. The gallows were removed in 1761, and the place afterwards became notorious as a haunt of malefactors. About the year 1865 the authorities, owing to sanitary considerations, began to remove the heaps of rubbish accumulated here, and it was resolved to convert this ill-favoured locality into a park for the benefit of the artizans of this quarter of the city. The peculiar nature of the ground afforded an opportunity of laying it out in a novel and picturesque manner, and the task was skilfully executed by *M. Alphand*, the engineer, and *M. Barillet* (d. 1874), jardinier-en-chef of Paris, at an outlay of 3,412,620 fr.

The quarries formerly worked here have been transformed into a rocky wilderness surrounded by a small lake, while the adjacent rugged surface is now covered with gardens and walks shaded by trees. A cascade falling from the height of 100 ft. into an artificial stalactite grotto (formerly the entrance to the quarries) is intended to enhance the attractions of the scene. The highest rock is surmounted by a miniature Corinthian temple, an imitation of the Temple of the Sibyl at Tivoli in Italy. This hill commands an

admirable view in the direction of St. Denis; the best *View of the city itself, with its ocean of houses, is obtained from the second summit to the S. A wire bridge, 70 yds. in length, crosses from one of the rocks to another, while others are connected by means of a stone arch, so as to facilitate access to the different points of interest. The temple may also be gained by a path among the rocks, reached by a boat across the lake (5 c.). Here and there are bronze sculptures: in the direction of the main entrance, The Rescue, by *F. Rolard;* Eagle-hunter, by *Desca*, on this side of the large bridge; Corsair, by *Ogé*, near the great waterfall; Wolf-hunt, by *Hiolin*, in the upper part of the park; beside the small cascade beyond the restaurant, The Ford, by *C. Lefèvre.* — The Chemin de Fer de Ceinture (p. 24) is carried through the E. end of the park by means of a cutting and two tunnels, and in the vicinity is the Belleville-la-Villette station (see Appx.).

In 1871, the Buttes-Chaumont was one of the last positions occupied by the insurgents, who held their ground here till May 27th, when they were driven out by an incessant cannonade from Montmartre.

In the Belleville quarter, to the S.E. of the Buttes-Chanmont, is the handsome church of *St. Jean-Baptiste (Pl. B, 33), built in the Gothic style of the 13th cent. by *Lassus* (d. 1857), and consecrated in 1858. The chief portal is flanked by two towers, 189 ft. in height, which are conspicuous from every part of the city. Mural paintings in the transept by Leloir and Maillet.

The Rue d'Allemagne (p. 199) leads to the fortifications of the city, where it terminates at the Porte de Pantin (see p. 201). To the left, within the 'enceinte', about $^3/_4$ M. from the Buttes-Chaumont, is situated the **Marché de la Villette** (Pl. B, 31), the only cattle-market in Paris. Visitors are freely admitted to the market, which presents a busy scene, especially on Monday and Thursday mornings. It consists of three large pavilions, like those of the Halles Centrales, constructed by Baltard and Janvier, and covers an area of ten acres. The central hall is capable of containing 4600 oxen, that on the right about 7000 calves and pigs, and that on the left 22,000 sheep. Most of the cattle arrive by a branch of the Ceinture railway, on the E. side. Behind the market are stables and offices, at the back of which runs the Canal de l'Ourcq.

About 3 million head of cattle annually enter the market. The bullocks come chiefly from Normandy, Anjou, and Poiton; the cows from the Ile-de-France; the calves from Orléanais and Champagne; the sheep from various provinces and from abroad; and the pigs from Maine, Poitou, and Brittany.

Visitors are also usually permitted to visit the adjoining **Abattoirs de la Villette**, or slaughter-houses, beyond the canal. The chief entrance to them is in the Rue de Flandre, on the N.W. side, beside which are two sculptured groups of animals, by *A. Lefeuvre* and *Lefèvre-Deslonchamps*. The busiest time here is also in the morning, but the scene is not one which will attract many visitors, though the premises are kept scrupulously clean. The buildings, which are to be extended, include 20 courts, with 250 scalding-

pans. The butchers of the abattoirs are not retail dealers, but sell the meat wholesale here or at the Halles Centrales to the butchers of the town. The slaughter-house for pigs is by itself, next the fortifications. — The market and abattoirs together have cost the city about 60 million francs.

On the left bank of the Seine are two other large slaughter-houses, the *Abattoir de Villejuif* (Pl. G, 23), near the Place d'Italie, and the *Abattoir de Grenelle* (Pl. R, 13), near the Place de Breteuil. But these are both abont to be superseded by a single establishment between the Rue de Dantzig and the Rue Brancion (Pl. G, 11).

The neighbouring quarters of *Aubervilliers* (25,000 inhab.), *Pantin* (21,800 inhab.), and *Le Pré St. Gervais* (8100 inhab.) are uninteresting. The new *Mairie* at Pantin (Pl. B, 31, 34) is built in the Renaissance style.

II. MONTMARTRE.

St. Vincent-de-Paul. Butte Montmartre. Cemetery of Montmartre.

Those who have already inspected the Bassin de la Villette and the Buttes-Chaumont may take a cab to the Gare du Nord, which is about 2 M. from the Abattoirs, or they may use the tramway coming from Aubervilliers, leaving it at the Rue du Faubourg-St. Denis, near the station.

From the *Gare du Nord* (p. 198) we descend the Rue la Fayette for a short distance to the church of St. Vincent-de-Paul, which may be reached from the boulevards by ascending the same street or the Rue d'Hauteville.

***St. Vincent-de-Paul** (Pl. B, 24), erected in 1824-44, by *Lepère* and *Hittorff* (d. 1867), is a more successful example of the basilica style than Notre-Dame-de-Lorette (length 264 ft., width 120 ft.). The church is approached by two semi-circular inclines, and by a broad flight of 46 steps. Above this spacious amphitheatre rises a projecting portico of twelve fluted Ionic columns, bearing a pediment with a relief by *Lemaire*, representing St. Vincent-de-Paul with a cross in his hand, between Faith and Charity. The two somewhat feeble towers flanking the façade, 138 ft. in height, are connected by a balustrade with statues of the Evangelists. The door under the portico is embellished with reliefs by *Farochon* (d. 1871), representing Christ and the Apostles.

Interior. The church consists of a nave flanked with double aisles, the latter being partly occupied by chapels, and partly by galleries. The roof is borne by 84 Ionic stuccoed columns. The open roof is tastefully decorated. The windows of the aisles are filled with stained glass by *Maréchal* and *Grignon*.

The nave is adorned with a celebrated **Frieze by *Hippolyte Flandrin*, the best pupil of Ingres (p. xxxvi), representing a procession of saints, apostles, prophets, martyrs, and popes. The conception of this admirable composition, which is Flandrin's master-piece, and remarkable for the classic beauty of its forms, is based on the mosaics of the church of S. Apollinare Nuovo at Ravenna. In the dome of the choir is another fresco, by *Picot* (d. 1868), representing St. Vincent-de-Paul kneeling before Christ on his throne, and presenting children to him. The high-altar is adorned with a handsome Crucifixion in bronze, by *Rude* (d. 1855). The chapel of the Virgin at the back of the choir contains a fine group of the Virgin and Child by *Carrier-Belleuse*, and paintings by *Bouguereau*,

representing the Annnnciation, the Visitation, the Adoration of the Magi, the Adoration of the Shepherds, the Flight into Egypt, and Jesus found by his Mother.

The Rue St. Vincent-de-Paul, behind the church, intersects the Boulevard de Magenta, and ends at the *Hôpital Lariboisière* (Pl. B, 23), erected in 1846-53, and called after the countess of that name, who bequeathed 2,900,000 fr. to the poor of Paris. Visitors are admitted on Sun. and Thurs., from 1 to 3 p. m. The chapel contains the tomb of Mme. de Lariboisière (d. 1851), by *Marochetti*.

A little to the N. of the hospital, beyond the Boul. de la Chapelle, is the handsome church of **St. Bernard** (Pl. B, 23), with its fine spire, erected in 1858-61, by *Magne*, in the Gothic style of the 14th centnry. The paintings, pnlpit, stations of the Cross, stained glass by *Gsell-Laurent*, and several good altarpieces in the transept may be inspected.

The Boul. de Magenta ends at the *Boulevards Extérieurs*, between the Boul. de la Chapelle and the Boul. de Rochechouart. To the N. it is continued to St. Ouen (p. 207) by the *Boulevard Barbès* and the *Boulevard Ornano*.

A little to the W., in the Boul. de Rochechouart, is the *Collège Rollin* (Pl. B, 20), a large edifice, finished in 1876, on the site of the former Abattoirs de Montmartre. It is adjoined by the *Square d'Anvers*, which is embellished with a column bearing a bronze statue of Armed Peace, by Coutan, and with bronze statues of *Sedaine* (1719-1797) and *Diderot* (1713-1784) by Lecointe. Facing the college is the *Bal de l'Elysée-Montmartre* (p. 34).

The **Butte Montmartre**, near the top of which we have now arrived, is a hill famous in the annals of Paris, rising to a height of 330 ft. above the Seine, and containing ancient quarries of gypsum (from which, when calcined, is obtained 'plaster of Paris'). According to tradition, St. Denis, the first bishop of Paris, and his companions suffered martyrdom here in 270, and the name of the hill is supposed to have once been *Mons Martyrum*. Others derive the name from *Mons Martis*, from a temple of Mars which is said to have stood here. This point can be reached only by a long detour or by flights of steps. The most direct of the latter, leading to the left from the *Place St. Pierre*, has 266 steps.

The heights of Montmartre witnessed the final struggle between the French troops and the Prussian and Rnssian allies on 30th March, 1814, and also played an important part in the sieges of 1870-71. On 18th March, 1871, the insurgent soldiers, having assassinated the generals Clément-Thomas and Lecomte, took possession of the cannon on the Montmartre, which had been entrnsted to a body of the National Gnard. Thus began the Communist rebellion of 18th March to 28th May, 1871, a period of horrors almost without parallel in the chequered annals of Paris. The insurgents were dislodged by the victorious troops on 24th May, and the batteries of Montmartre were then directed against the Communists who occupied the Buttes-Chaumont (p. 199) and Père-Lachaise (p. 175).

The **Eglise du Sacré-Cœur** (Pl. B, 20), crowning the summit of the hill, though still unfinished, has been used for service since 1891. It is an imposing edifice in the Romanesque-Byzantine style, from designs by *Abadie*, and will be surmounted with a large dome,

with a tower behind. The progress of the building has been slow, for very extensive substructions were required, costing 3,500,000 fr., while of the 25,000,000 fr. at which the total cost is estimated a considerable portion has yet to be raised by subscription. Visitors are admitted to the church itself without charge, and to the crypt on payment of 25 c. The approach is at present by a small street behind the church.

The slopes of the Butte next the city have been laid out as a *Public Garden*, huge supporting-walls having been built to retain the necessary soil. To the left of the church is a very large *Reservoir* (2,420,000 gal.) with three stories. The water in the first story is pumped up from another reservoir at the foot of the hill, whither it is brought from Bercy. The upper stories are destined for spring-water. Visitors apply to the keeper, to the left. In clear weather a fine *View of Paris is obtained from the road, or still better from the platform, in front of the church.

The principal features from left to right, seen from the corner of the street, are as follows: in the foreground, St. Vincent-de-Paul and the Gare du Nord; farther off, the Buttes-Chaumont, the two towers of Belleville, the tower of Ménilmontant, and Père-Lachaise with its 'sugar-loaf'; to the right, the campanili of St. Ambroise, the Colonne de Juillet, and the dome of St. Paul's; in front, the Chapelle des Arts et Métiers; more remote, still to the right, the dome of La Salpêtrière; St. Gervais, the Hôtel de Ville, Notre Dame, Tour St. Jacques, St. Etienne-du-Mont, and the Panthéon; next, St. Eustache and the Halles Centrales, with the domes of the Sorbonne and the Val-de-Grace behind; the Observatory, the twin towers of St. Sulpice, the Louvre; in the distance, the tower of Montrouge; then comparatively near, to the right, the imposing Opera-house, above which rise the spires of Ste. Clotilde; to the left the Vendôme Column; again to the right the dome of the church of the Assumption, the gilded cupola of the Invalides, the Eiffel Tower, and the domed halls of the Exhibition of 1889, with the Machinery Hall to the left; nearer, still to the right, the campanile of La Trinité; the Madeleine, the Palais de l'Industrie; then the dome of St. Augustin and the towers of the Trocadéro. On the horizon rise the hills of Châtillon, Clamart, and Meudon, on which in clear weather the Hospice de Fleury may be made out. The Arc de Triomphe de l'Etoile is hidden, but the fort of Mont Valérien may be seen between the houses from the other end of the terrace.

Behind the reservoir lies the old church of *St. Pierre de Montmartre*, a relic of a Benedictine monastery founded in 1147, by Louis VI. Beside it is a Gethsemane, with mediocre sculptures, a Calvary, etc. (adm. 25 c.). A new parish church is to be built in the Rue des Abbesses, a little to the S.W.

In front of the reservoir and on the other side of the new church are several *Panoramas* (adm. 1 fr., on Sun. and holy-days 50 c.).

At the foot of the Butte, to the N., at some little distance from the Sacré-Cœur, are the church of *Notre Dame de Clignancourt* (1859-1863) and the pretty new *Mairie of the XVIIIe Arrondissement*.

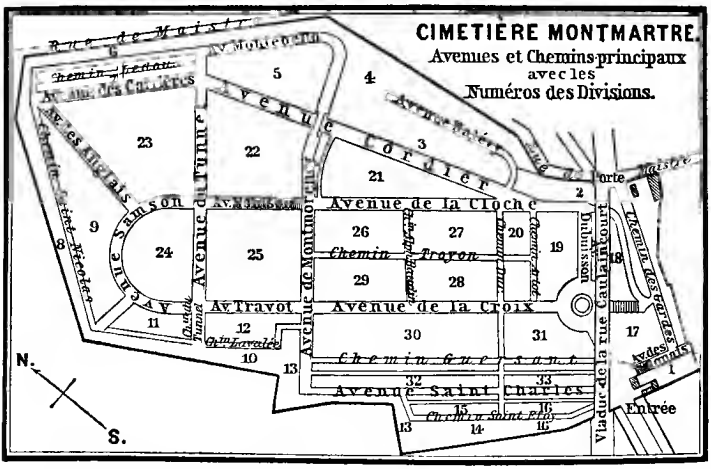
Descending once more to the Boulevards Extérieurs, we follow them to the W. for about $^3/_4$ M., to the cemetery of Montmartre. At the end of the Boul. de Rochechouart, where it is joined by the Rue des Martyrs, is the little *Cirque Fernando* (p. 32). The Boul. de Rochechouart is continued westwards by the *Boul. de Clichy*,

leading past the *Place Pigalle* and the *Place Blanche*. A short avenue leads to the right (N.) to the —

Cemetery of Montmartre, or *du Nord* (Pl. B, 16, 17), the second burial-ground of Paris, which, though inferior to Père-Lachaise, is also worthy of a visit. Hours of adm., see p. 176.

The approach was lowered in 1888, when the *Viaduc Caulaincourt*, about 200 yds. long, was carried over the cemetery, uniting the Rue Caulaincourt, to the N. of the Butte de Montmartre, with the Boul. de Clichy. The viaduct is now the main carriage-road to the Butte.

In the short avenue to the right of the entrance are four tombs of Polish refugees, the first of which bears the inscription, '*Exoriare aliquis nostris ex ossibus ultor!*' ('may an avenger one day spring from onr ashes'). — In the transverse avenue are several noteworthy monuments, among them that of the architect *Laurecisque* (d. 1860). We descend a flight of steps to the left and reach the —



Carrefour de la Croix. Beneath the cross are interred the victims of the 'coup d'état' of 1852. On the side next the principal avenue is the vault of the **Cavaignac* family, to which belonged the author *Godefroy* (d. 1845), and the general *Eugène* (d. 1857), president of the republic in 1848. The recumbent figure of the latter, in bronze, is by Rude. To the right, under the viaduct: *J. Duprato*, bronze medallion and lyre by J. Thomas; *Castagnary* (d. 1888), politician, bronze bust by Rodin; *Beyle* (Stendal; d. 1842), author, medallion after David d'Angers. Farther on, near the avenue: **Feyen-Perrin* (d. 1888), painter, with a bronze bust and a statue of a fisher-girl strewing flowers, by Guilbert. Under the viaduct: *Jean Gérôme* (d. 1891), with a statne of Grief by J. L. Gérôme.

We now follow the Avenue Dubuisson, beyond the cross, turn to the left, and then, after a few more paces, to the right, and thus reach the Jewish Cemetery (closed on Saturdays). At the end of the walk, on the left, **Halévy*, the celebrated composer (d. 1862), with a statue by Duret. Behind it, the Mausoleum of the *Millaud* family.

We now return to the principal cemetery and follow the Avenue Montebello, one of the most interesting in the cemetery. To the left, *Miecislas Kamienski*, a Polish volunteer who fell at Magenta in 1859, with recumbent bronze figure by Franceschi. *P. Chouvaloff*, a child's tomb with angel by R. Carnielo. — Left, **Rohart*, with angel in bronze. Farther on is a large block of marble marking the grave of *Paul Delaroche* (d. 1856), the painter. Behind, *Chas. Maury* (d. 1866), the composer. — Right, *Marshal Lannes* (d. 1809), Duc de Montebello. **Princess Soltikoff* (d. 1845), a chapel covered with gilding and painting. — Left, *Horace Vernet* (d. 1863), the painter; a marble sarcophagus.

We now enter the Avenue du Tunnel, leading to the now disused 'concessions temporaires' and 'fosses communes', which are covered with streets and houses. The furnace at the beginning of this avenue is used for the destruction of the withered garlands, flowers, etc. collected in the cemetery. To the right, *Léon Foucault* (d. 1868), the natural philosopher.

Farther on we turn to the left into the Avenue Cordier. Left, **Murger* (d. 1861), author of the 'Vie de Bohème', with a statue of Youth by Millet. Left, **Louise Thouret* (d. 1858), with the recumbent figure of a girl in marble, by Cavelier. Right, *Gozlan* (d. 1866), the author. Adjacent, on the left, is the tomb of **Théophile Gautier* (d. 1873), the poet, a sarcophagus with a statue of Calliope, by Godebski, bearing, among others, the following inscription: —

'L'oiseau s'en va, la feuille tombe,
L'amour s'éteint, car c'est l'hiver;
Petit oiseau, viens sur ma tombe
Chanter quand l'arbre sera vert'.

Farther on, to the right, **Gust. Guillaumet* (d. 1887), the painter, with allegorical figure and bronze-medallion by Barrias.

We now ascend by the grave of Gozlan and proceed towards the right to the Avenue Montmorency. Right: *Ch. Zeuner* (d. 1841), pianist and composer. Farther on, *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and their son; medallion by David d'Angers. Adjacent, *Ary Scheffer* (d. 1858), the painter; a chapel in which also rests *Renan* (d. 1892), author and critic, Scheffer's nephew. — Right: *Nourrit* (d. 1839), a singer.

We here turn to the left and follow the Avenue de la Cloche. On the left: *Victor Massé* (d. 1884), composer; with bronze ornamentation on the handsome tomb; *De Braux d'Anglure* (d. 1849); a bust and bas-relief in bronze. To the right, in a side-path: *A. L. Thiboust* (d. 1867), the dramatist; monument with a relief in marble. In the avenue, on the right, in the second row of graves,

repose *Heinrich Heine* (d. 1856), the poet, and his wife *Mathilde* (d. 1883); simple tombstone with a marble tablet. — Farther on, *Famille Daru*, including Count Daru (d. 1829), the constant companion of Napoleon I., and his representative at the negotiations of Pressburg, Tilsit, and Vienna, Minister of War in 1813. Then, *Viollet-le-Duc* (d. 1879), architect.

Opposite is the Chemin Duc, crossing the CHEMIN TROYON, which traverses the most interesting part of the cemetery, containing numerous handsome modern monuments. Right: *Troyon* (d. 1865), the painter. Among the trees, to the left: *R. Deslandes* (d. 1890), dramatist, bust by Guilbert. *Nefftzer* (d. 1876), chief editor of 'La Presse' and founder of 'Le Temps', a fine statue in bronze, by Bartholdi. Farther on, *Carlotta Patti* (d. 1889), singer; medallion by Lormier. — In the main walk, beyond Troyon, to the right: *Aglaë Didier* (d. 1863), author. Left: *Clapisson* (d. 1866), composer; *H. Storks* (d. 1866), recorder of Cambridge, marble monument, with medallion. **Méry* (d. 1866), author; statue of Poetry, in bronze, by Lud. Durand. Right: **Baudin*, 'mort en défendant le droit et la loi, le 3 déc. 1851 : ses concitoyens, 1872'; a handsome recumbent figure in bronze, by Millet (the remains were removed to the Pantheon in 1889). A little to the right, *Martin Bernard* (d. 1883), 'representative of the people'. To the right of the Chemin Troyon: *Rouvière* (d. 1865), tragedian; medallion and bas-relief by Préault, representing the deceased as Hamlet. Left: **Chaudey* (d. 1871), editor of the 'Siècle', shot by the Communists; an expressive medallion, with a quotation from the journal. Right: **Ward* family, with a large Christ in bronze. Left: *Mène* (d. 1879), sculptor. Right: **Rostan* (d. 1866), professor of medicine; marble figure in high-relief; *Larmoyer*, with a bas-relief in stone. Left: **Marc-Lejeune*; a chapel, surmounted by a sarcophagus with four symbolical statues.

We have now again reached the Avenue de Montmorency (see p. 205). Left: *Duchesse de Montmorency-Luxembourg* (d. 1829) and *Marquise de Mortemart* (d. 1876); a large obelisk. Right: *Polignac* (d. 1863), officer; a large and rich chapel.

A little farther on is a flight of steps descending to the AVENUE SAMSON. Right: **Samson* (d. 1871), actor; bronze bust by Crauk. Farther on, beyond the Avenue du Tunnel, to the right: *Dupotet de Sennevoy*, 'Chef de l'École magnétique moderne', with a fine marble bust by Bracony. Adjacent, to the left: *Gustave Ricard* (d. 1873), painter, with a marble bust by Ferru.

The Avenue Samson curves to the left, and the continuing walks lead straight back to the Carrefour de la Croix and the entrance.

In the lower part of the cemetery are three interesting tombs of musical composers. At the end of the Avenue des Anglais, the first diverging to the left from the Avenue Samson, reposes *Jacques Offenbach* (d. 1880) under a rich monument of porphyry with a bronze lyre and palm. Not far off lies *Léo Delibes* (d. 1891), with a medallion by Chaplain. In the Avenue des Carrières is the grave of *Berlioz* (d. 1869), with a medallion by Godebski.

From the cemetery we return to the Boul. de Clichy, and following it to the right, soon reach the **Place de Clichy** or *Place Moncey* (Pl. B, 17), in which rises the *Monument of Moncey*, erected in 1869. This colossal group in bronze, by *Doublemard*, 19 ft. in height, on a pedestal 26 ft. high, adorned with bas-reliefs, represents Marshal Moncey (d. 1842) defending Paris, with a dying soldier beside him.

Opposite the monument of Moncey the *Avenue de Clichy* ascends to the N., and farther on bends to the left, while the *Avenue de St. Ouen* turns a little to the right. The former is the tramway-route to Asnières (p. 282) and Gennevilliers (p. 282), and the latter to St. Ouen and St. Denis (p. 323). — **Clichy** (30,700 inhab.) and **St. Ouen** (26,000 inhab.) are uninteresting. The château of St. Ouen, where Louis XVIII. signed his famous declaration of 14th May, 1814, no longer exists, and the park is now a *Race-course*.

A little beyond the Place de Clichy, to the left of the Rue de Clichy, which leads to La Trinité (p. 194), is the *Square Vintimille*, where a bronze *Statue of Berlioz* (1803-1869), by Alf. Lenoir, was erected in 1886.

The outer boulevards lead on to the W. from the Place Clichy to (½ M.) the Parc Monceaux (p. 196) and (1 M.) the Arc de Triomphe de l'Etoile (p. 153).

8. The Quartier du Temple and Quartier du Marais.

Archives and Imprimerie Nationales. Musée Carnavalet. Place des Vosges.

The traveller who purposes visiting the Archives, the Imprimerie Nationale, and the Musée Carnavalet on one day must, of course, choose a day (Thurs.) on which they are open, and should be provided with the necessary orders (see p. 208). On Sun. orders are not required for the Musée Carnavalet or the Archives. The former should be visited first, as it is opened earlier. — Luncheon, at the Place de la Bastille (see pp. 12, 14).

The *Quartier du Temple*, to the S.W. of the Place de la République (Pl. R, 23, 24, 26, 27; *III*), owes its name to the chief stronghold of the Knights Templar in France, a relic of which, the *Tour du Temple*, the prison of the royal family in 1792 and 1793, stood here until 1811.

The site of the Temple is now occupied by a market and a square. The *Marché du Temple* was at one time important, and before its reconstruction in 1863-65 was a picturesque old 'cloth-fair'. Now only a part of it is occupied by clothes-dealers. The *Carreau*, or exchange for second-hand dealers and old-clothesmen, is on the first floor, reached by staircases from the square (open 9-12; adm. 5 c.).

The *Square du Temple* is embellished with four bronze statues: Béranger (1780-1857), by Doublemard; the 'Retiarius', by Noël; 'This age is pitiless', by Schœnewerk; and the Harpooner, by J. Richard. The handsome modern building at the E. end is the *Mairie of the Third Arrondissement* (du Temple).

To the right, between the Rue du Temple and the Rue de Turbigo, is the church of **Ste. Elisabeth**, dating from the 17th cent. but enlarged in 1826. The fonts in white marble, to the right of the door, were erected in 1654. The small cupola of the choir is

adorned with an Apotheosis of St. Elizabeth, by Alaux, and there are paintings by Biennoury, Hesse, Roger, and Lafon, in a chapel to the left of the entrance. The fine wood-carvings of Biblical scenes (16th cent.), were brought from a church at Arras.

The old Rue du Temple leads towards the Hôtel de Ville. We follow it as far as the (10 min.) broad Rue de Rambuteau, leading to the Halles Centrales (p. 169), and to the left to the —

Archives Nationales (Pl. R, 23; *III*), established in the old *Hôtel de Soubise*. This building occupies the site of the mansion of the Connétable de Clisson, erected in 1371, of which there still exists in the Rue des Archives, to the left of the façade, a handsome gateway flanked with two turrets (restored in 1846). Down to 1696 the mansion belonged to the powerful Guise family, after which it came into the possession of the family of Soubise. The present Palais des Archives chiefly consists of buildings erected by François de Rohan, Prince de Soubise, at the beginning of the 18th cent., and others recently added or reconstructed. The entrance is in the Rue des Francs-Bourgeois. The court is surrounded by a handsome Corinthian colonnade by *Lamer;* the pediment, with its Corinthian and composite columns, is adorned with sculptures by *R. Lelorrain.*

By a decree of the constitutional assembly a committee was appointed in 1794 to examine and classify the official documents preserved in the public depots. This body finished its labours in 1801, and in 1808 the records were transferred to their present repositories.

The national archives are divided into four departments — the 'Secrétariat', the 'Section Historique', the 'Section Administrative', and the 'Section Législative et Judiciaire'. Visitors are admitted for purposes of research daily, 10-3 o'clock, except on holy-days, on previous application at the *Bureau des Renseignements*. The 'Musée' consists of a collection of the chief treasures of the Archives.

The **Musée des Archives**, or *Musée Paléographique*, is open to the public on Sun., 12-3; also on Thurs., during the same hours, by permission obtained from the director. The principal objects are labelled, and the catalogue (1 fr.) also contains interesting information about the building.

Ground Floor. — I. *Salle*, empty. — II. *Salle des Mérovingiens, des Carlovingiens, et des Capétiens.* Round the room are glass-cases numbered from left to right: Cases 1 and 2. Merovingians. Cases 3-9. Carolingians (monogram of Charlemagne at No. 34). Cases 9-17. Capetians. In Case 16 is a funeral scroll of Vital, Abbé de Savigny, with verses attributed to Héloïse (1122-23); in Case 17 is the will of Abbé Suger (1137), beautifully written.

III. *Salle des Capétiens* (continued), *Valois*, and *Bourbons* (to Louis XIV.). The glass-cases, numbered 18-60, from left to right, contain documents remarkable for historic interest, caligraphy, or drawings and miniatures. Case 30: No. 383. Charles V. Case 33: No. 401. Charles V. Case 35: Nos. 411, 412. Duke and duchess of Berry (1389; 1402). Case 39: No. 447. Figure of Joan of Arc; several documents with interesting signatures. Case 55. Edict of Nantes signed by Henri IV. (1598).

IV. *Salle des Sceaux.* Reproductions of the finest seals in the Archives. Also an allegorical painting of little artistic value, but historically celebrated. It dates from the reign of Henri IV., and represents the vessel of the Church on its voyage towards the harbour of Salvation, surrounded with boats bringing believers to it, and with others containing assailants.

It was discovered in a church of the Jesuits, and afforded an argument against them when the order was suppressed in 1762.

V & VI. *Salles des Traités* and *des Documents Etrangers;* in 69 glass-cases. Cases 1-14. Treaties of alliance and peace, from the treaty between Richard Cœur-de-Lion and Philip Augustus (1195), to the Conventions of Erfurt (1808); 15-17. Great Britain; 18-22. Belgium; 23, 24. Netherlands; 25-28. Germany; 29. Sweden; 30. Denmark; 31, 32. Norway; 33-36. Austria-Hungary; 37-43. Spain; 44, 45. Portugal; 46-48. Italy; 49-57. Papal See; 58, 59. Russia; 60-63. Eastern Europe; 64-68. African and Asiatic states 69. United States of America. — Salle V, formerly a salon, is decorated like the other apartments from designs by *G. Boffrand;* on the wall are fine panels and above are reliefs by *Lamb. Sigisb. Adam* and *J. B. Lemoine.*

First Floor. — The modern staircase has a ceiling-painting by *Jobbé-Duval.* Salle I, or former *Bed-Chamber* of Princess de Soubise, is richly decorated with carved panels (mythological subjects) and paintings. A gilded balustrade (restored) marks the spot where the bed stood; but the two original chimney-pieces are no longer extant. The two pastorals, at the back of the chimney-piece to the right and above the door to the left, are by *Fr. Boucher;* the other paintings by *Trémolières.* — Glass-cases 61-65, behind the balustrade, contain ancient documents of unusual size or otherwise remarkable. Cases 66-77, in the centre: documents of the 17-18th cent., including 852. Treaty of the Pyrenees (1659), 879. Declaration of the Clergy of France in 1682; 887. Revocation of the Edict of Nantes (1685) by Louis XIV. (these two in case 69); letters from celebrities of the period.

Salle II, or **Salon,* also handsomely decorated, with eight cartouches and ornamented ceiling. The former, the chief work of *Ch. Natoire* (painted 1737), represent the story of Psyche. — Glass-cases 79-83, from right to left: *Documents of the end of the 18th Century,* including the Oath taken at the Jeu de Paume (in case 79), papers relating to the Bastille (81), Constitutions of 1791, 1793, 'an III', and 'an VIII'. — Cases 84-86, at the end: Papers relating to Marie Antoinette; the will of Louis XVI., executed at the Temple on 29th Dec., 1792, and the last letter of Marie Antoinette, written in the Conciergerie on 16th Oct., 1793. (The genuineness of these two documents is, however, doubtful; the letter does not bear the queen's signature.) Journal of Louis XVI., speech delivered by him before the Convention, letter of Louis XVI., etc. Near the middle of the room is a table from the cabinet of Louis XVI., on which Robespierre, when wounded, was brought before the 'Comité du Salut Public' at the Tuileries.

Salle III. Continuation of *Documents of the reigns of Louis XV. and Louis XVI.* Cases 87-116. From 1715 to 1792. — Paintings by *Boucher* (at the entrance and at the end, to the right), *Trémolières, Restout,* and *C. van Loo.*

Salle IV. *Documents of the end of the 18th Cent.* and *1800-1815.* Cases 117-152. Paintings by *Boucher* (to the right), *Restout,* and *C. van Loo.*

Adjoining the Palais des Archives is the *Ecole des Chartes,* founded in 1820, a school for the training of palæographers.

The Palais des Archives is situated within the old *Quartier du Marais,* which extends from the Rue du Temple to the grand boulevards. Once a fashionable quarter with several still handsome mansions, it is now quite given over to trade and manufactures.

Opposite the Archives is the *Mont-de-Piété,* or great pawnbroking establishment of Paris, which enjoys a monopoly of lending money on pledges for the benefit of the 'Assistance Publique'.

The loans are not made for less than a fortnight, but articles may be redeemed within that time on payment of the fees. The sums advanced vary from two-thirds to four-fifths of the value of the articles, the maximum lent being 10,000 fr. at this establishment, and 500 fr. at the branch-offices. The interest and fees, which before 1885 were as high as 9½ per cent, are now reduced to 7 per cent, with a minimum of 1 fr. The pledges are sold after fourteen months from the time when the borrower has failed to redeem

them or to renew his ticket; but within three years more the excess of the price realised over the sum lent may still be claimed. The Mont-de-Piété lends upwards of 56,000,000 fr. annually on about 2¼ million articles. The sale of unredeemed pledges produces about 4,000,000 fr. annually. Loans upon deeds up to 500 fr. were authorized in 1892.

Adjacent to the Mont-de-Piété is the church of *Notre-Dame-des-Blancs-Manteaux*, the insignificant relic of a convent which stood on the site of the pawn-office. In the Rue des Francs-Bourgeois, farther on, at the corner of the Rue Vieille-du-Temple, rises a Gothic tower with arcades and a grating, a relic of the *Hôtel Barbette*, where Louis of Orleans was assassinated in 1407 by order of Jean sans Peur, Duke of Burgundy. — To the left, a little farther up the Rue Vieille-du-Temple, is the —

Imprimerie Nationale (Pl. R, 23; *III*), or government printing-office, established in the old *Hôtel de Strasbourg*, which once belonged to the celebrated Cardinal de Rohan (d. 1803). The court is adorned with a copy in bronze of the Statue of Gutenberg by *David d'Angers* (d. 1856) at Strasbourg. The printing-office employs about 1200 workpeople of both sexes. The types are cast, the paper made, and the binding executed within the same building. Oriental characters are particularly well represented. The chief business consists in printing official documents of all kinds, books published at the expense of government, geological maps, and certain playing-cards (*viz.* the 'picture-cards' and the ace of clubs, the manufacture of which is a monopoly of the state). Visitors are admitted on Thurs. at 2 p.m. with tickets obtained from the director, but strangers who present themselves at that time are usually admitted even without tickets. The inspection takes 1-1½ hr.

Lower down the Rue Vieille-du-Temple, to the S. of the Rue des Francs-Bourgeois, is the **Hôtel de Hollande** (No. 47), a handsome edifice of the 17th cent., once occupied by the Dutch ambassador to the court of Louis XIV. The gateway is adorned with fine sculpture, and the court contains a large bas-relief of Romulus and Remus, by Regnaudin.

Beyond the Rue Vieille-du-Temple the Rue des Francs-Bourgeois passes on the right the old *Hôtel Lamoignon*, dating from the 16th century. Farther off, to the left, in the Rue Sévigné, is the —

***Musée Carnavalet** (Pl. R, 26; *V*), or *Musée Historique de la Ville*, containing a collection of Parisian antiquities and the new *Municipal Library*, which was established here in 1871. The name is a corruption of *Kernevalec*, a lady of that name having once been the proprietor of the mansion, which was afterwards the residence of Mme. de Sévigné for eighteen years (1677-96). The building, which dates from the 16th and 17th centuries, was begun from designs by *Lescot* and *Bullant*, and completed by *Du Cerceau* and *F. Mansart*. It was purchased by government in 1869, and thoroughly restored. The sculptures on the façade and those of the Seasons in the court, facing the entrance, are attributed to *Jean Goujon* (p. 102). The eight other statues are of no value. In the centre is a fine bronze statue, by Ant. Coyzevox, of *Louis XIV.*, brought from the old Hôtel de Ville.

The **Museum** is open to the public on Sun. and Thurs. 11-4. Descriptive labels everywhere; visitors receive gratuitous notices of the order of the rooms to be visited, which is adhered to in the following account. Those whose time is limited should ascend at once to the first floor by the staircase to the left at the end of the court (see below).

Ground Floor. *Right Wing* (entrance beneath the archway): Antiquities, in 9 small rooms. The first rooms contain photographs of Gallo-Roman monuments; stones from the Arena in the Rue Monge and other Roman buildings; and fossils and monuments of the stone age. — The following rooms contain Roman mill-stones, a reconstruction of a Roman mill, sarcophagi, some of which are made of the remains of ancient monuments, and one contains a skeleton; and building-materials.

Sunk Floor (open in summer only; reached from the last room but one in the right wing): Sarcophagi. In one of the cellars are plaster casts of the skeletons found in the Arena.

Ground Floor (continued). The *Main Building*, to the left as we come from the preceding rooms, passing the exit-staircase on the right, contains four rooms with additional antiquities; fragments of Gallo-Roman buildings; 16th cent. chimney-piece; earthenware, glass, bronzes, coins, etc., found in Gallo-Roman and in Merovingian and mediæval tombs; tomb-inscriptions, etc. — Continuation of the Ground Floor, see p. 212.

First Floor (reached by the staircase at the end of the 4th of the above rooms, or by the staircase to the left in the first court) contains miscellaneous collections, some of great interest. On the *Staircase* (to the library, p. 212) are facsimiles of ancient plans of Paris; busts of Mme. de Sévigné and Jean Goujon, etc. — *On the S. Side of the Garden* are two rooms and two galleries, with views of Paris, engravings, and paintings; character-scenes; portraits of magistrates; miniatures; fine fan, in the central room; Departure of the Conscripts of 1807, by Boilly. — *At the End of the Garden* are four rooms, the first two of which also contain plans of Paris, including one of the old Boulevard du Temple; collection of 206 snuff-boxes of historic interest (1789-1848); relief-plan of the neighbourhood of St. Germain-en-Laye and Marly, etc. In the next two are ceilings and panelling from an ancient mansion of the time of Louis XIV. The first contains a bronze statuette of the Duke of Bordeaux as a child; a votive tablet of 1609; ancient processional banner; bust of the Prince Impérial, by Carpeaux, etc.; the second, a valuable collection of porcelain, dating from the revolutionary period and made almost in every case at Nevers (whence the yellow instead of red). In the 1st glass-case, opposite the entrance: 'Tasse à la Guillotine', in Berlin porcelain. The ceiling of this last room is by Lebrun (Olympus, the Muses, etc.). — The adjoining *Staircase* descends to the garden (p. 212); upon it are flags, slabs from chimney-pieces, a cabinet with dies for coins, the manifesto of the Duke of Brunswick in 1792, etc. — *On the N. Side* of the garden are two galleries and a room containing *Relics of the Revolutionary Period:* paintings, portraits, decorations, coins, decimal clocks, porcelain, etc. In the first gallery, to the left, the Oath in the Jeu de Paume, completed reduction of the painting sketched by David (p. 138); the National Federation at the Champ-de-Mars in 1792; jointed figure representing Voltaire; the ceiling and a curious clock in the central room, and some fans in the second gallery should be noticed. — *Large Room*, leading back to the main building: *Authentic Relics of the Revolutionary Period.* In the centre, Model of the Bastille, made from a stone of that building. Hung from the ceiling is the banner of the Emigrés, with the arms of France and the Allies, and the Hydra of the Revolution. On the entrance-wall, Cabinet with a representation of the Fall of the Bastille; declaration of the rights of men; weapons; playing-cards; bindings; Constitution of 1793 bound in human skin; busts, portraits, medallions, miniatures, etc. Exit-wall: engravings; curtains; headdresses; cockades, belts, gloves, boots. Fireplace-wall: weapons; instruments of punishment; lettres de cachet; embroideries; caskets and snuff-boxes. Other wall: Cabinet decorated with patriotic scenes; decimal clock; placards; order of Louis XVI. commanding the Swiss guards to cease firing, on Aug. 10th, 1792; sword of honour of La

Tour d'Auvergne; sabre of Général Augereau, etc. — *Last Room: Relics of the Revolutions in 1830 and 1848:* paintings, water-colours, decorations; glass cups; snuff-box with miniature painting of the Entry of Louis XVIII.; portrait of Louis Blanc; statuette of Ledru Rollin, etc. — *Exit-Staircase* (continuation of the above collection): iron fastenings and bolts of the dungeons of the Conciergerie; plans for the completion of the Louvre, etc.

Ground Floor (continuation). The *Garden* is surrounded with constructions not belonging to the Hôtel Carnavalet. In the middle, to the left, the *Arc de Nazareth*, a gateway from the old street of that name in the Cité, with sculptures by Jean Goujon, and a tasteful modern railing. Opposite, to the right, a pavilion of the time of Louis XIV. Behind, façade of the old guild-house of the drapers, by Jacques Bruant (17th cent.). In the galleries, to the right and left, are fragments of buildings of the Middle Ages, the Renaissance, and the 17th and 18th centuries. Under the pavilion to the right are an equestrian relief of Henri IV. and a fragment of a vault, both from the old Hôtel de Ville. — *End Galleries:* Relics of Paris. The first gallery, to the right, is devoted to the Palais Royal, and contains a relief model of the galleries of the Palais, executed in 1843; paintings; curious engravings; medallions, etc. In the second gallery are relics of the old Hôtel de Ville; statues of the Comtes de Chabrol and de Rambuteau; fragment of an altar of the 16th century. The third gallery contains a collection of caricatures of numerous celebrities of the time of Louis Philippe; plaster statuettes and busts, by *Dantan the Younger*.

The **Bibliothèque de la Ville**, founded in 1871, to replace the library destroyed in the Hôtel de Ville, already consists of about 80,000 vols. and 70,000 engravings and charts, all illustrative of the history of Paris and the Revolution. It occupies part of the first floor and is reached by the above-mentioned staircase, at the end of the court. It is open to readers on week-days, 10-4 in winter, and 11-5 after Easter (closed in Easter week and Aug. 15th-Oct. 1st).

A little beyond the Musée Carnavalet the Rue des Francs-Bourgeois ends at the **Place des Vosges** (Pl. R, 26; *V*), formerly called the *Place Royale*. The garden in the centre, planted with limes and plane-trees, and enclosed by a railing, is adorned with an *Equestrian Statue of Louis XIII.*, in marble, by Dupaty and Cortot, which was erected in 1829 to replace a statue erected by Richelieu in 1639 and destroyed in 1792. The angles of the square are adorned with fountains. — No. 1, on the S. side, at the corner of the Rue Birague, is marked by a tablet as the birth-place of Mme. de Sevigné (1626-1696).

The Place des Vosges occupies the site of the court of the old *Palais des Tournelles*, where the tournament at which Henri II. was accidentally killed took place in 1565 (p. 67). Catherine de Médicis caused the palace to be demolished, and Henri IV. erected the square which still occupies its site. The houses, uniformly built of brick and stone, with lofty roofs, are flanked with arcades on the ground-floor. The children who make this their playground impart a little life to this sequestered nook; but at other times it presents an almost monastic appearance. It is difficult to believe that this was the fashionable quarter of Paris in the reign of Louis XIII., when the 'place' may be said to have formed the Palais-Royal of the period. The Place des Vosges was first so named after the Revolution, in honour of the department of that name, which had been the first to send patriotic contributions to Paris, and this name was revived in 1848 and again in 1870.

The Rue des Vosges, to the N.E. of the square, leads direct to the Boul. Beaumarchais (p. 73), near the *Bastille* (p. 69).

THE CITÉ AND THE LEFT BANK OF THE SEINE.

The *Cité* (Pl. R, 20, 23, 22; *V*), as already observed (p. xiv), is the most ancient part of Paris. Here lay, in the time of Cæsar, the Gallic town of *Lutetia Parisiorum;* and the Paris of the Romans and the Franks was confined to the same site, with the addition of a small settlement on the left bank of the Seine surrounded by forests and marshes. Under the Frankish monarchs the Church established her headquarters here. At a later period the town gradually extended on the right bank, where by the end of the 13th cent. there were 194 streets, while the two older quarters contained 116 only. The Cité, however, still retained its prestige as the seat of the old *Royal Palace* and of the cathedral of *Notre-Dame*. On one side of Notre-Dame rose the *Episcopal Palace* and the *Hôtel-Dieu*, originally an asylum for pilgrims and the poor; on the other side was the house of the *Canons*, who play so prominent a part in the history of the university. In the Cité the predominant element in the population was the ecclesiastical, while the burgesses and the men of letters chiefly occupied the districts to the N. (right bank, *la Ville*) and S. (left bank, *l'Université*) respectively. — The Cité has long ceased to be the centre of Parisian life, but it possesses the two finest sacred edifices in Paris, the Cathedral of Notre-Dame and the Sainte-Chapelle. The Hôtel-Dieu still exists, but the site of the royal palace is occupied by the Palais de Justice.

The semicircular part of Paris which lies on the left bank of the Seine forms fully one-third of the whole city, its distinctive feature consisting of numerous learned institutions, the chief of which is the *Sorbonne*, or university, in the *Quartier Latin*. The adjoining *Faubourg St. Germain* is the aristocratic quarter, where ministers, ambassadors, and many of the nobility reside; and at the W. end of this part of the town are several large military establishments. The chief objects of interest on the left bank are the *Palais du Luxembourg* with its gallery of modern works of art, the *Panthéon*, the *Musée de Cluny*, the *Jardin des Plantes*, the *Hôtel des Invalides*, and the *Champs-de-Mars*.

9. The Cité and the Quartier de la Sorbonne.

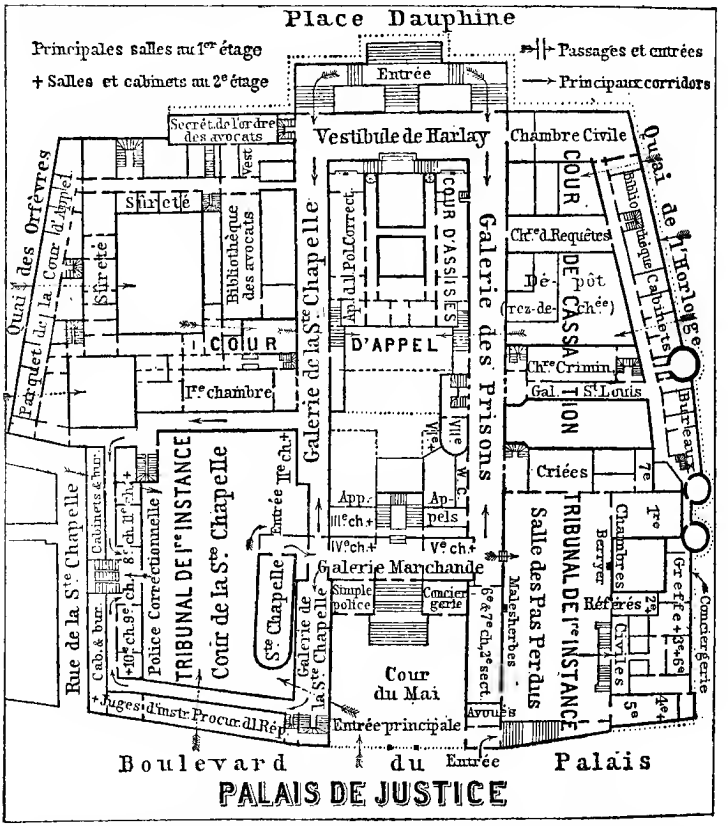
Any day but Monday should be chosen for a visit to this district, for on that day the Sainte-Chapelle, the Musée de Cluny, and the Panthéon are closed. — Lunch may be taken in the Place du Châtelet, the Boul. St. Germain, the Boul. St. Michel, or near the Odéon (comp. pp. 13, 15).

I. PALAIS DE JUSTICE AND SAINTE-CHAPELLE. NOTRE-DAME.

Tribunal de Commerce. Pont-Neuf. Hôtel-Dieu.

The Cité is approached from the right bank of the Seine by the Pont au Change (p. 63), and the *Boulevard du Palais*, or by the *Pont-Neuf* (p. 218).

. The ***Palais de Justice** (Pl. R, 20; *V*) occupies the site of the ancient palace of the kings of France, which was presented by Charles VII. in 1431 to the Parlement, or supreme court of justice. In 1618



and again in 1776 the palace was so much injured by fire, that nothing of it now remains except the *Tour de l'Horloge*, at the N.E. corner, near the Pont au Change, the *Tour de César* and the *Tour de Montgomery* on the N. side, the pinnacled *Tour d'Argent*, the *Sainte-Chapelle* or palace-chapel, the *Salle des Gardes*, and the *Kitchens*

of St. Louis. The clock in the *Tour de l'Horloge*, adorned with two figures representing Justice and Piety, originally by Pilon, is the oldest public clock in France. It was constructed in 1370 by Henri de Vic, a German clockmaker, and was restored in 1685 and in 1852. The wanton destruction of a great part of the building on 22nd May, 1871, forms another of the numerous crimes of which the Commune was guilty. The damage has since been repaired.

The Palais is open daily, except Sundays and holy-days, and visitors may, of course, enter the courts where they may have an opportunity of hearing some of the famous pleaders. The great size of this building and its complicated arrangement (comp. annexed Plan) render a visit somewhat perplexing to strangers. Besides the main entrances in the Boulevard de Paris and the Place Dauphine there are various side-entrances. Most of the courts are on the first floor. The *Court of First Instance*, with most of its offices, lies to the right of the Salle des Pas-Perdus (p. 216; civil courts) and to the left of the court of the Ste-Chapelle (see below; Police Correctionnelle). The *Cour de Cassation* is beyond the Salle das Pas-Perdus (p. 216), and the *Appeal Court* beyond the court of the Ste-Chapelle (see below).

The principal entrance is by the *Cour du Mai* or *Cour d'Honneur*, adjoining the Boulevard du Palais, and separated from it by a handsome railing. The Doric pediment of the façade is adorned with statues of France, Plenty, Justice, and Prudence, and is covered with a quadrangular dome. This entrance brings us to the Galerie Marchande (see p. 216).

The ****Sainte-Chapelle**, the most interesting portion of the Palais de Justice, lies to the left of the main entrance, in the same court as the Police Correctionnelle (p. 217). It is open to the public, 11-4 or 5 daily, except Mon. and holidays (fee). It is seen to advantage only in bright weather. This was the ancient palace-chapel, erected in 1245-48 during the reign of St. Louis by *Pierre de Montereau* for the reception of the sacred relics, now at Notre-Dame (p. 219), which St. Louis is said to have purchased from Jean de Brienne, King of Jerusalem, and his son-in-law Baldwin, Emperor of Constantinople, for 3 million francs. The chapel (115 ft. long, 36 ft. wide), which has been restored recently, is a perfect gem of Gothic architecture, but unfortunately is partly concealed by other portions of the Palais. In 1871 it narrowly escaped destruction, as it was almost entirely surrounded by a blazing pile of buildings. The only service now performed here is the 'Mass of the Holy Ghost', celebrated annually on the re-opening of the courts after the autumn vacation. The interior consists of two chapels, one above the other.

The Lower Chapel, consisting of nave and aisles, was used by the domestics of the palace. It contains the tombs of numerous canons of the Ste-Chapelle. A spiral staircase ascends to the —

Upper Chapel, in which the court attended divine service. The proportions of this chapel, which is 66 ft. in height, are remarkably light and elegant. Nearly the whole of the wall-surface is occupied by 15 large windows (49 ft. by 13 ft.), with magnificent

stained glass framed in beautiful tracery. The stained glass, part of which dates from the time of St. Louis, has been recently restored. The subjects are from the Bible and the lives of saints. The glass in the rose-window, dating from the 15th cent., represents subjects from the Apocalypse. The polychrome decoration of the walls harmonises well with the coloured windows. Against the pillars are placed statues of the twelve Apostles. Behind the handsome altar is the Gothic canopy, in wood, where the sacred relics were formerly preserved. One of the two small spiral staircases here, in gilded wood, was executed in the 13th cent.; the other is modern. We quit the chapel by the portal of the upper church, turn to the right, and pass through a glass-door into the first vestibule of the Palais.

The first vestibule of the Palais, called the *Galerie Marchande*, is also used by the members of the bar as a 'vestiaire'. The advocates in their black gowns are frequently seen pacing up and down the different galleries whilst the courts are sitting (from 11 to 4 o'clock). The staircase in the middle, adorned with a statue of Justice, leads to the rooms of the *Cour d'Appel*, which present no attraction.

Turning to the right, at the extreme end of the gallery, we enter the *Salle des Pas-Perdus*, serving as a vestibule to most of the *Civil Chambers* constituting the *Court of First Instance*. This hall (restored since 1871), one of the largest of the kind in existence, is 240 ft. long, 90 ft. in width, and 33 ft. in height. It consists of two vaulted galleries, separated by arcades with Doric pillars. Many historical reminiscences attach to this part of the building. Before the fire of 1618, this was the great hall of the palace, where the clergy of the '*basoche*' (a corruption of *basilica*, or royal palace) were privileged to perform moral plays and farces. On the right side is a monument erected by Louis XVIII. in 1821 to the minister *Malesherbes*, who was beheaded in 1794, the defender of Louis XVI. before the revolutionary tribunal; the statue is by *J. Dumont*, the figures emblematic of France and Fidelity are by *Bosio*, and the bas-relief by *Cortot*. Nearly opposite, a similar monument was erected in 1879 to *Berryer* (d. 1868), a celebrated advocate, with a statue by *Chapu*, between figures of Eloquence and Fidelity.

To the right of the *Galerie des Prisons*, which begins between the vestibule and the Salle des Pas-Perdus, are the halls of the *Cour de Cassation*. The first of these is the *Chambre Criminelle*, with a richly-carved ceiling. Adjoining it is the *Galerie St. Louis*, adorned with a statue of St. Louis and frescoes by Merson. The second hall is the *Chambre des Requêtes*, also with a fine ceiling; the third, the **Salle Civile*, recently completed and still more magnificent, has a painted and gilded cassetted roof and is adorned with a painting of Christ, by Henner, and others by Baudry.

At the end of the gallery is the *Vestibule de Harlay*, on the

side next to the Place Dauphine, the façade of which is seen on the way to the Pont-Neuf. This hall is embellished with statues of four monarchs who were eminent as legislators: St. Louis and Philip Augustus on the N., and Charlemagne and Napoleon I. on the S. side. The staircase in the middle, with a figure of Justice by *Perraud*, leads to the left to the *Cour d'Assises*, and to the right to the *Chambre des Appels de la Police Correctionnelle.*

The *Galerie de la Sainte-Chapelle*, parallel to the Galerie des Prisons, leads from the Vestibule de Harlay to the new parts of the Palais. To the right, about halfway along the gallery, is the *1st Chambre de la Cour d'Appel*, handsomely decorated like those of the Cour de Cassation, with a ceiling-painting by Bonnat. At the end are a mediæval Crucifix, which once stood in the Grand' Chambre du Parlement, and two gilded Renaissance scutcheons, with four allegorical figures. Farther on, the gallery brings us to the Galerie Marchande and to the neighbourhood of the Sainte Chapelle, which, however, is not entered from this side (see p. 215).

Turning to the right, we proceed to the four *Chambres de Police Correctionnelle*, Nos. 8 and 9 on the first floor, Nos. 10 and 11 on the second. We may also reach this point from the Galerie Marchande by other corridors (comp. Pl., p. 214). The special entrance to these courts is in the Cour de la Sainte-Chapelle (p. 215).

Quitting the Palais by the principal entrance, we observe to the left of the flight of steps one of the entrances to the **Conciergerie** (Pl. R, 20; *V*), a prison famous in the annals of France, which occupies the lower part of the Palais de Justice adjoining the Seine. (Open on Thursdays. Visitors enter from the quay. Permission must be obtained from the Préfet de Police, at the Préfecture, Rue de Lutèce, opposite the Palais, between 10.30 a.m. and 3 p.m.) Most of the political prisoners of the first Revolution were confined here before their execution. Profound interest attaches to the small chamber or cell in which Marie Antoinette was imprisoned, now converted into a chapel. Adjoining this chamber, and now connected with it by an archway, is the cell in which Robespierre was afterwards confined. Beyond these is the Hall of the Girondists, now a prison-chapel. — The so-called *Cuisines de St. Louis* are also situated in this part of the building. (Permission, see above.)

Opposite the Palais de Justice, on the E. side of the Boul. du Palais, rises the **Tribunal de Commerce** (Pl. R, 20; *V*), built by *Bailly* in the Renaissance style in 1860-66. It is surmounted by an octagonal dome, 135 ft. high, which, being in the line of the Boulevard de Sébastopol, is visible from the Gare de l'Est. The interior, open to the public on week-days, deserves a visit. A grand staircase ascends to the Audience Chamber and the Bankruptcy Courts. On the first landing are statues of Industrial Art by Pascal, Mechanical Art by Maindron, Commerce by Land by Cabet, and Maritime Commerce by Chapu; and at the top are Caryatides by Dubut. Enclosed within the building is a quadrangle surrounded by two colonnades, one above the other, above which are Caryatides by Carrier-Belleuse supporting the iron framework of the glass-covered roof. The *Salle d'Audience* on the first floor, to the left of

the staircase, wainscoted with oak, is adorned with panels in imitation of porcelain painting, and with pictures by Fleury. The chief hearings are on Monday. On the ground-floor, to the right, is the temporary seat of the Conseil de Préfecture.

The chief *Flower Market* in Paris is held on Wed. and Sat. behind the Tribunal. On Sun. there is a *Bird Market*.

Leaving the Tribunal de Commerce, we cross the boulevard to the Tour de l'Horloge, and skirt the Quai de l'Horloge, on the left side of which are entrances to the Conciergerie (p. 217), and the Cour de Cassation (p. 216).

The *W. Façade of the Palais de Justice*, towards the Place Dauphine, was constructed by *Duc*. The gravity of the style accords well with the purpose of the building. Eight engaged Doric columns and two corner-pillars support the rich entablature. The six allegorical figures below the windows represent Prudence and Truth, by Dumont; Punishment and Protection, by Jouffroy; Strength and Justice, by Jaley. Three inclined slopes ascend to the entrance of the Vestibule de Harlay (p. 216).

The ***Pont-Neuf** (Pl. R, 20; *V*), farther on, at the W. end of the island, a bridge 360 yds. in length and 25 yds. in width, crossing both arms of the Seine, was constructed in 1578-1604, but was remodelled in 1852. The end next the left bank was restored in 1886. The masks supporting the cornice on the outside are copies of those originally executed by G. Pilon. On the island, halfway across the bridge, rises an *Equestrian Statue of Henri IV.*, by Lemot, erected in 1818 to replace one which had stood here from 1635 to 1792, when it was melted down and converted into cannon. By way of retaliation Louis XVIII. caused the statue of Napoleon on the Vendôme Column and that of Desaix in the Place des Victoires to be melted down in order to provide material for the new statue. The Latin inscription at the back is a copy of that on the original monument. At the sides are two reliefs in bronze, which represent Henri IV. distributing bread among the besieged Parisians, and causing peace to be proclaimed by the Archbishop of Paris at Notre-Dame.

In the 16th cent. the Pont-Neuf was the scene of the recitals of Tabarin, a famous satirist of the day, and it was long afterwards the favourite rendezvous of news-vendors, jugglers, showmen, loungers, and thieves. Any popular witticism in verse was long known as 'un Pont-Neuf'.

The bridge commands an admirable *View of the Louvre. The large edifice on the left bank is the Monnaie (p. 240), and beyond it is the Institut (p. 238).

In returning to the Boul. du Palais by the Quai des Orfèvres, on the left bank, we pass the S.W. portion of the Palais de Justice, occupied by offices of the 'préfecture de police'. The houses on this side are to be removed, so as to leave the Palais free.

The **Préfecture de Police** (Pl. R, 19, 20; *V*; office-hours 10-4) occupies the old municipal barracks and two 'hôtels d'état major'

in the Boul. du Palais, adjoining the Pont St. Michel (p. 222). From this point radiate all the threads which constitute the partly visible and partly invisible network of police authority which extends over the whole city, at a cost to the municipality of about 32 million fr. per annum. There are three main departments, those of the central administration, and of the commissariats of police and city police. The Prefect has his private offices, besides which there is the General Secretariat, with three subdivisions. The first of these is for the personnel, materials, archives, accounts, and treasury, the other two for the Parisian police and the market-police respectively. The *Lost Property Office* is among those mentioned above, Quai des Orfèvres 36.

In the Rue de Lutèce, opposite the Palais de Justice, is the modern bronze statue, by A. Boucher, of *Th. Renaudot* (1586-1653), philanthropist and publisher of the first newspaper in France (1631).

The **Hôtel-Dieu** (Pl. R, 22; *V*), or *Hospital*, a little farther on, with its façade towards the Place du Parvis-Notre-Dame (see below), was erected on this site in 1868-78, by Diet, at a cost of 45 million fr., of which nearly one-half was paid for the site. This hospital is admirably fitted up, with 559 beds, and three medical chairs in connection with it. The original Hôtel-Dieu, which stood to the right of the Place, on both banks of the S. arm of the Seine, was the oldest hospital at Paris and probably in Europe, having been founded in 660, under Clovis II.

This establishment is one of the 20 hospitals of the 'Assistance Publique', which have an aggregate of upwards of 12,000 beds. The number of patients annually discharged includes 45-50,000 men, 36-40,000 women, and 16-18,000 children; the average annual deaths in the hospitals include about 7000 men, 5000 women, and 3000 children. The Assistance Publique expends annually about 36,000,000 fr. on its various benevolent institutions, which assist about 467,000 persons each year.

The Place du Parvis-Notre-Dame (Pl. R, 22; *V*), in front of the Cathedral, on the S. side of which the Hôtel-Dieu was formerly situated, is embellished with an *Equestrian Statue of Charlemagne*, in bronze, by *Rochet*.

The ***Cathedral of Notre-Dame** (Pl. R, 22, *V*; admission, see p. 221), founded in 1163 on the site of a church of the 4th cent., was consecrated in 1182, but the nave was not completed till the 13th century. The building has since been frequently altered, and has been judiciously restored since 1845; but the general effect is hardly commensurate with the renown of the edifice. This is owing partly to structural defects, partly to the lowness of its situation, and partly to the absence of spires. It is moreover now surrounded by lofty buildings which farther dwarf its dimensions; and, lastly, the surrounding soil has gradually been raised to the level of the pavement of the interior, whereas in 1748 the church was approached by a flight of thirteen steps.

During the Revolution the cathedral was sadly desecrated. A decree was passed in August, 1793, devoting the venerable pile to destruction, but

this was afterwards rescinded, and the sculptures only were demolished. On 10th Nov. in the same year, the church was converted into a 'Temple of Reason', and the statue of the Virgin replaced by one of Liberty, while the patriotic hymns of the National Guard were heard instead of the usual sacred music. On a mound thrown up in the choir burned the 'torch of truth', over which rose a 'temple of philosophy', in the Greek style, adorned with busts of Voltaire, Ronsseau, and others. The temple contained the enthroned figure of Reason (represented by Maillard, the ballet-dancer), who received in state the worship of her votaries. Damsels clothed in white, with torches in their hands, surrounded the temple, while the side-chapels were devoted to orgies of various kinds. After 12th May, 1794, the church was closed, but in 1802 it was at length re-opened by Napoleon as a place of divine worship.

In 1871 Notre-Dame was again desecrated by the Communists. The treasury was rifled, and the building used as a military depot. When the insnrgents were at last compelled to retreat before the victorious troops, they set fire to the church, but fortunately little damage was done.

The *Façade, the finest part of the cathedral, dating from the beginning of the 13th century, and the earliest of its kind, has served as a model for the façades of many other churches in the N.E. of France. It is divided into three vertical sections by plain buttresses, and consists of three stories, exclusive of the towers. The three large recessed portals are adorned with sculptures, which, so far as they have survived the ravages of the Revolution, are fine specimens of early-Gothic workmanship. Those on the central portal represent the Last Judgment; the noble modern figure of Christ on the pillar in the middle is by G. Dechaume. The portal on the right (S.) is dedicated to St. Anne, and that on the left (N.), by which the church is generally entered, to the Virgin, both being adorned with sculptures relating to these saints. The relief representing the burial of the Virgin is noteworthy. This story is connected with the one above it by the *Galerie des Rois*, a series of niches containing modern statues of twenty-eight French kings replacing those destroyed during the Revolution. Above the gallery, in the centre, rises a statue of the Virgin, with two angels bearing torches, to the right and left of which are figures of Adam and Eve. — The centre of the second story is occupied by a large rose-window, 42 ft. in diameter, with the simple tracery of the early-Gothic style. At the sides are double pointed windows. — The third story is a gallery composed of pointed arches in pairs, about 26 ft. in height, borne by very slender columns, each double arch being crowned with an open trefoil. Above this gallery runs a balustrade, surmounted with figures of monsters and animals; and the façade then terminates in two uncompleted square towers, each pierced with a pair of pointed windows, about 54 ft. in height. The lateral portals and the exterior of the bold and elegant choir also deserve inspection. The S. door of the transept is embellished with fine iron-work. The spire above the cross, 147 ft. in height, and constructed of wood covered with lead, was erected in 1859. The apse has a charmingly light and elegant effect, with its bold flying buttresses and windows surmounted by pediments. — Fountain, see p. 222.

The INTERIOR is open to visitors the whole day, and the choir from 10 to 4; tickets admitting to the sacristy, treasury, and chapter-house (50 c.) are procurable on week-days from the verger at the entrance to the choir in the right aisle. On Sundays and festivals the choir is closed after divine service.

The church, which consists of a nave and double aisles, crossed by a single transept, is 139 yds. long and 52 yds. broad. The double aisles are continued round the choir, affording the earliest example of this construction. The choir is circular in form, as in most early-Gothic churches. The chapels introduced into the spaces between the buttresses of the aisles and choir are in a late-Gothic style. The vaulting, 110 ft. high in the nave, is borne by 75 pillars, many of which, unlike those in other Gothic buildings, are round. Above the inner aisles runs a triforium borne by 108 small columns, and the clerestory is pierced with 37 large windows. The ancient stained glass of the roses over the principal and lateral portals is worthy of inspection. To the right of the S. portal are two marble slabs in memory of 75 victims of the Commune (p. 175). The *Organ*, built in 1750, and restored and enlarged by Cavaillé-Coll in 1868, is a fine instrument, with 5266 pipes and 86 stops. The pulpit, designed by *Viollet-le-Duc*, and executed by *Mirgen*, is a master-piece of modern wood-carving.

The *Choir* and *Sanctuary* are separated from the ambulatory and from the nave by very handsome railings. The choir-stalls and the reliefs in wood, chiefly representing scenes from the history of Christ and the Virgin, should be noticed. Behind the new high-altar, completed in 1874, is a Pietà in marble by *N. Coustou* (p. 104). In the sanctuary, to the right and left, are statues of Louis XIII. and Louis XIV., also by *Coustou*.

The wall outside the enclosure of the choir is adorned with twenty-three interesting reliefs in stone, representing scenes from the life of Christ, by *Jehan Ravy* and his nephew *Jehan de Bouteillier*, completed in 1351, and once richly gilded.

The choir-chapels contain a number of monuments, chiefly of former archbishops of Paris. Beginning at the sacristy: *Archb. Affre* (d. 1849), by Debay; *Archb. Sibour* (d. 1857), by Dubois; *Comte d'Harcourt* (d. 1718), representing a dead man rising from the tomb, by Pigalle; *Archb. Darboy* (d. 1871), by Bonnassieux; his predecessor *Cardinal Morlot* (d. 1863); *Bishop Matiffas de Bucy* (d. 1304), behind the high-altar; *Cardinal de Betloy* (d. 1806), a group in marble by Deseine, representing the prelate at the age of ninety-nine giving alms; *Archbishop de Queten* (d. 1839), by G. Dechaume; *Cardinal de Noailles* (d. 1729), by the same, in a chapel adorned with frescoes by Maillot; *Archb. Juigné* (d. 1811), by Cartellier; *Archb. de Beaumont* (d. 1781); monument of *Marshal Guébriant* (d. 1643), and his wife *Renée du Bec-Crépin*.

At the beginning of the retro-choir, on the right (S.) side, is the entrance to the *Sacristy* (adm. 10-4, 50 c.), erected in 1846-48 by Viollet-le-

Duc in the same style as the cathedral. In this and in the adjoining Chapter House is the —

Treasury, most of the objects in which are modern and of little artistic value. A sacristan shows and explains the various objects, with the usual unsatisfactory haste of such guides. The communion vessels, in the mediæval style, presented by Napoleon III., are noteworthy. The ancient objects include a large Greek cross, enamelled (12th or 13th cent.), silver busts of SS. Denis and Louis, and various chalices, reliquaries, and vestments of the 13-16th centuries. Among the objects of historical interest are the coronation robes of Napoleon I. and the bloodstained clothes and other mementoes of the archbishops Affre (p. 70), Sibour (p. 238), and Darboy (p. 175).

Towers. The *View from the towers of Notre-Dame (223 ft. in height), one of the finest in the city, embraces the course of the Seine with its numerous bridges and the principal public edifices in the environs. The entrance to the towers is outside the church, by the N. tower, to the left of the portals. The ascent may be made in summer from 9 to 5, on payment of 20 c. (including the bells 40 c.). The platform on the summit is reached by 397 steps. In the S. tower hangs the great *Bourdon de Notre-Dame*, one of the largest bells in existence, weighing 16 tons; the clapper alone weighs nearly half-a-ton. Another bell here (not used) was brought from Sebastopol.

At the back of the Cathedral is another 'place', occupying the site of the old archiepiscopal palace, in the centre of which rises the tasteful *Fontaine Notre-Dame*, designed by *Vigoureux*, and erected in 1845. The water is poured from the mouths of dragons subdued by angels into a double basin; and above them rises a Gothic canopy borne by columns, and containing a statue of the Virgin and Child.

At the S.E. end of the Ile de la Cité, not far from the fountain just described, stands the **Morgue** (open daily), a small building re-erected in 1864, where the bodies of unknown persons who have perished in the river or otherwise are exposed to view. They are placed on marble slabs, kept cool by a constant flow of water, and are exhibited in the clothes in which they were found. The process of refrigeration to which the bodies are exposed makes it possible to keep them here, if necessary, for three months. The bodies brought here number about 800 annually, one-seventh being those of women. The painful scene attracts many spectators, chiefly of the lower orders.

The **Ile St. Louis** (Pl. R, 22; *V*), an island above that of the Cité, with which it is connected by means of the Pont St. Louis, a few paces to the N. of the Morgue, is a dull and retired spot, though close to the busiest parts of Paris. It contains, however, several mediæval buildings of some interest. The most important of these is the handsome Hôtel Lambert, Rue St. Louis 2, near the upper (S.E.) end of the island. It was built in the 17th cent. for Lambert de Thorigny, and decorated with paintings by *Lebrun* and *Lesueur*. The ceiling-painting of the 'Gallerie de Lebrun' represents the marriage of Hercules and Hebe. Voltaire once visited Mme. de Châtet here. The mansion now belongs to Prince Czartoryski, who admits visitors. — The adjacent Boul. Henri IV. crosses to the right bank by one half of the *Pont-Sully*, and to the Halle aux Vins (p. 259) on the left bank by the other half.

II. FROM THE CITÉ TO THE MUSÉE DE CLUNY.

Fontaine St. Michel. St. Séverin. Ecole de Médecine.

Approaching the left bank from the Cité by the Boul. du Palais de Justice (p. 214), we cross the narrower arm of the Seine by the *Pont St. Michel* (Pl. R, 19; *V*), a handsome bridge, rebuilt in 1857,

which commands a fine view of Notre-Dame. At the S. end of the bridge we reach the **Boulevard St. Michel,** the principal artery of traffic on the left bank, forming a link in the line of boulevards traversing Paris from the Gare de l'Est to the Carrefour de l'Observatoire (p. 74).

On the right, in the *Place St. Michel*, we observe the *Fontaine St. Michel*, a fountain 84 ft. high and 48 ft. in width, erected in 1860. The monument, which stands too low to be effective, consists of a niche in the form of a Roman triumphal arch, containing a group of St. Michael and the dragon in bronze, by *Duret*, placed on an artificial rock, from which the water falls into three basins flanked with griffins. At the sides of the niche are columns of red marble bearing bronze figures of Truth, Wisdom, Power, and Justice.

The first street to the left beyond the fountain penetrates an old-fashioned part of Paris to the church of **St. Séverin** (Pl. R, 19; V), one of the oldest in Paris, dating chiefly from the 13th and 15th centuries. It consists of a nave and aisles flanked with chapels. The façade is now composed of a portal of the 13th cent., brought from a church in the Cité which was taken down in 1837, with a handsome tower of the 15th cent. rising above it. The INTERIOR is also worthy of inspection. Among the points of interest are the mouldings of the vaulting, the triforium, the stained glass of the 15th and 16th cent., and the modern mural paintings in the chapels. Right: 1st chapel, Scenes from the life of John the Baptist, by *Paul Flandrin;* 2nd and 3rd, Scenes from the lives of St. Anna and the Virgin, by *Heim* and *Signol;* 4th and 5th, Subjects relating to SS. Andrew and Peter, by *Schnetz* and *Biennoury;* 6th, Christ and the holy women, by *Murat;* 7th, St. John the Evangelist, by *Hip. Flandrin*, his first mural painting; 8th, Ste. Geneviève, by *A. Hesse;* 9th, the two SS. Séverin, one healing Clovis, the other ordaining St. Cloud as a monk, by *Cornu*. The 10th chapel and that in the apse, dedicated to Notre Dame de l'Espérance and des Sept Douleurs, contain sculptures and votive offerings. Chapels on the opposite side, as we return towards the entrance: Archb. de Belzunce and St. Jerome, by *Gérôme;* St. Louis, by *Lenoir;* St. Charles Borromée, by *Jobbé-Duval;* St. François de Sales, by *Mottez;* and St. Vincent de Paul, by *Richomme*.

A little farther on, near the Rue Lagrange, is the little old church of **St. Julien-le-Pauvre** (Pl. R, 19-22; V), the chapel of the former Hôtel-Dieu. It is an unassuming edifice in the Gothic style of the 12th cent., without portal or tower, but the choir and side-apses are interesting. It is now occupied as a Greek church; services on Sun. and festivals at 10 a.m. In the left aisle is a statue of Montyon (1733-1820), the well-known philanthropist. The entrance is No. 11 in the same street.

Returning to the Boul. St. Michel, we next cross the *Boulevard St. Germain*, near the Thermes and the Hôtel de Cluny (p. 224). This modern boulevard forms with the Boulevard Henri IV., a thoroughfare on the left bank from the Place de la Bastille to the Place de la Concorde, a distance of $2^3/_4$ M.

A few paces to the right, in the Boul. St. Germain, is the **Ecole de Médecine** (Pl. R, 19; V), a huge block of buildings of the 18th cent., between the boulevard and the Rue de l'Ecole de Médecine. The modern façade towards the boulevard, by Ginain, is in the same severely plain style as the W. façade of the Palais de Justice, the façade of the new Hôtel des Postes, etc. The two caryatides, by Crauk, represent Medicine and Surgery. The handsome court is

flanked with an Ionic colonnade, at the end of which rises a bronze statue of *Bichat*, the anatomist (1771-1802), by David d'Angers.

On the opposite side of the street is a large new addition, containing the *Ecole Pratique* or laboratories. Adjacent, to the left, is the refectory of an old Franciscan monastery, where the revolutionary 'Club des Cordeliers' held its meetings, now occupied by the *Musée Dupuytren*, a valuable pathological-anatomical collection, open to students and visitors with a permit.

The Library (90,000 vols.) is open to students and medical men daily, except on Sundays, holidays, and in vacation (Sept. and Oct.), 11-6 and 7.30-10.30 o'clock. The Ecole also possesses a *Museum of Comparative Anatomy*, or *Musée Orfila*, so named after its celebrated founder (d. 1853); it is open on the same conditions as the library.

Bronze statues of *P. Broca* (1824-1880), surgeon and anthropologist, by P. Choppin, and of *Danton* (1759-1794), as 'organiser of the national defence', by A. Paris, have been erected on the open space to the W. of the Ecole de Médecine.

The ***Hôtel de Cluny** (Pl. R, 19; *V*), which is entered from the Rue du Sommerard (No. 14), occupies part of the site of a Roman palace supposed to have been founded by the Emperor Constantius Chlorus, who resided in Gaul from 292 to 306. Julian was proclaimed emperor by his soldiers here in 360; and this was the residence of the early Frankish monarchs until they transferred their seat to the Cité (p. 213). The only relics of the palace still existing are the ruins of the *Thermes*, or baths once connected with it (p. 231).

In 1340 the ruins came into the possession of the wealthy Benedictine Abbey of Cluny (near Mâcon, in S. Burgundy), and in the 15-16th cent. the abbots caused the present *Hôtel de Cluny* to be erected on the site of the ancient palace. This edifice still retains its mediæval exterior almost intact, and is a remarkably fine specimen of the late-Gothic style with several Renaissance features. The most interesting part is the façade in the court.

The Revolution converted this estate into national property, and in 1833 the Hôtel de Cluny came into the possession of *M. Alex. du Sommerard*, a learned and indefatigable antiquarian. On his death in 1842 the edifice with its valuable collections was purchased by government, and united with the Thermes, which had hitherto belonged to the municipality of Paris. The collection has since been largely extended.

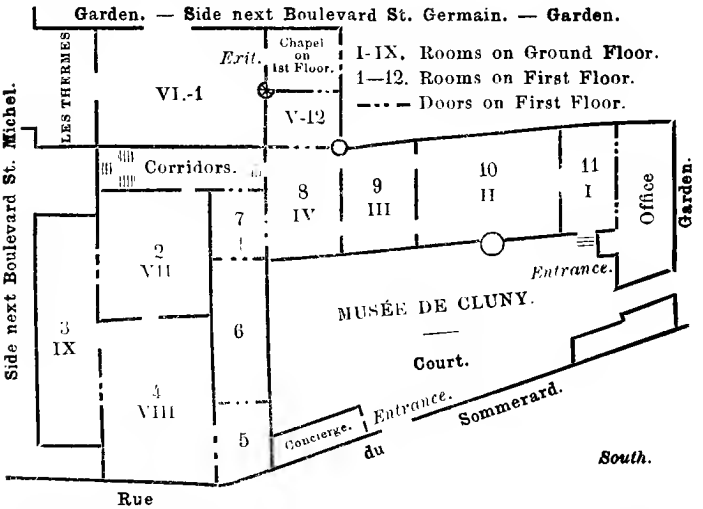
Admission. The Musée de Cluny et des Thermes is open to the public every day except Mon. and certain holidays (p. 88), from 11 to 5 in summer (April 1st-Oct. 1st), and from 11 to 4 in winter. Vestiaire 10 c. Catalogue in paper covers 4 fr., in boards 5 fr. Explanatory labels everywhere.

The ***Musée de Cluny** comprises a most valuable collection of mediæval objects of art and products of industry. As there are upwards of 11,000 objects, a single visit will hardly afford an idea of even the most important.

Ground Floor. *I. Room.* Carvings and sculptures of various kinds. Railing, panels, screens, and statues in wood, of different dates. Weights and measures, etc.

II. Room. To the right and left of the entrance, Gothic benches with canopies, beside which are shelves with busts, tasteful statuettes, and small groups of saints in wood of the 15th and 16th centuries. In the glass-cases, an extensive collection of shoes from Europe, Africa, China, Japan, India, America, etc. On the walls are farther wood-carvings. At the 2nd window to the right, a marriage-chest of the 16th century. Similar chests to the left and by the fireplace. — The stone chimney-piece is adorned with high-reliefs dating from 1562.

III. Room. Entrance-wall: *709. Large carved altarpiece in gilded and painted wood, of the end of the 15th cent.; *712. Flemish altarpiece (16th cent.); 816, 788. Holy Women and Mater Dolorosa



(16th cent.). In the centre: 1422. German Gothic reading-desk, of the end of the 15th cent.; Swiss prie-dieu of the same period. By the windows on both sides: medals. On the other wall: no number, *Altarpiece, larger than and as fine as that opposite; 715. Calvary, triptych in carved wood (16th cent.); *710. German triptych in carved wood, painted and gilt, of the end of the 15th cent., upon a French credence of the 15-16th centuries.

IV. Room. Furniture of the 16th and 17th centuries. Medals and tokens relating to the history of France and Paris; counters and medals of the 15-16th centuries. The chimney-piece, with a bas-relief representing Actæon changed into a stag, dates from the 16th century.

V. Room. Collection Audeoud, presented to the museum in 1885. This consists of Italian and Spanish works of art of the 17th and

18th cent., amongst which we first notice an Adoration of the Magi, composed of about 50 statuettes in rich costumes, with expressive faces and well arranged (Neapolitan, 17th cent.). In the corner to the right is a similar but smaller work, also noteworthy. Then a large glass-case containing painted Statuettes and groups of the Massacre of the Innocents and the Last Supper, etc. At the back, richly sculptured and gilt Tabernacle, from the top of an altar, with a statue of St. Anthony of Padua holding the Infant Christ, a Spanish work of the 17th century. Fine carved, inlaid, and painted furniture. Richly framed mirrors, one with a Madonna and angels' heads in the centre. Small carvings; portions of a Spanish bed; leathern hangings, etc.

Corridor. Italian paintings (14-16th cent.); fittings of a Spanish altar (15th cent.); fine painted altarpiece.

VI. Room, lighted from the roof, with doors to the garden (p. 232) and to the Thermes (p. 231), and, like the following room, surrounded with a gallery, which is accessible from the first floor only. *Sculptures*, especially religious statues, bas-reliefs, and ornaments. To the right: monuments of the Grand Masters of the order of St. John of Rhodes. By the walls, several altars of the 13-15th cent.; statues and alabaster-reliefs of the 14th cent., etc. On the furniture, interesting groups and statuettes, including a Coronation of the Virgin (15th cent.), five *Statuettes of mourners from the tomb of Philippe le Hardi, by *Claux Sluter*, at Dijon (end of 14th cent.), and a marble Presentation in the Temple (14th cent.). At the side next the staircase is a large altar-screen in terracotta (15th cent.). In the middle, Angel of the Annunciation, an Italian work of the 14th cent.; several statues of the Virgin, St. John and an Apostle (14-15th cent.); Virgin at Calvary (16th cent.), etc.

VII. Room. On the walls are three admirable pieces of *Flemish tapestry, of the beginning of the 16th cent., belonging to a series of ten pieces, representing the history of David and Bathsheba. In the glass-cases, ecclesiastical vestments and ornaments, lace, antique stuffs, girdles, head-dresses, etc. Around are interesting sculptures: 283 (at the entrance), Prophet; 284. Grammar; no number, *Virgin; 282. Astronomy; 298. Saint; *460. Flora, a caryatid (all these of the 16th cent.); *448. Marble group of the Fates, attributed to *G. Pilon*, with a bas-relief of his school on the pedestal; *251. Madonna and Child (16th cent.); 461. Salutation, 463. Queen of Sheba, 462. Judgment of Solomon, three bas-reliefs of the 16th century. — By the other wall: 479. Entombment, an Italian work of the 17th cent.; 457. Christ appearing to Mary Magdalen, Flemish bas-relief of the 16th cent.; 456. Sleep, and 449. Ariadne deserted, both dating from the 16th cent.; on the ceiling, Venetian lantern (16th cent.).

VIII. Room. Continuation of the tapestry, ecclesiastical vestments, lace, etc.; *Hangings, mantles and collars of the Order

of the Holy Ghost, founded by Henri III. in 1579. In the centre, *Lantern of a Venetian galley (16th cent.); two handsome monolithic columns (16th cent.) supporting two statues (15th cent.); before these, fragments from the Tuileries. On the right of the room: Statues of the 15th and 16th cent., including a Genius from a tomb, by *G. Pilon* or *Ponce Jacquo;* bas-relief from the Château d'Anet and, to the left, portion of a chimney-piece by *C. de Vriendt.*

IX. Room. Sumptuous carriages of the 17th and 18th cent., sledges, rich trappings, Sedan chairs, etc. In particular, four carriages, richly adorned and painted.

First Floor. We return to the corridor between Rooms VI. and VII. and ascend a wooden staircase with the arms of Henri IV., formerly in the Palais de Justice.

In the Corridor are weapons and suits of armour.

1st Room, to the left. *French, Flemish, and Dutch Faïence, Earthenware*, etc., of the 16-18th centuries. 1st Glass-case, to the left: French faïence from Lille, Sinceny, etc.; reticulated vase from Münden. 2nd Case. Earthenware from Germany and Limbourg. 3rd Case: Palissy and Oiron faïence (16th cent.). 4th Case: Specimens from Sceaux, Paris, Niedervillers, Strassburg, Marseilles, Alcora (Spain), and Moustiers. 5th Case: *Rouen. 6th Case: Nevers. 7th Case: Dutch faïence (Delft). 8th Case: Various; 3962. German guild 'master-piece'. Tiles, etc.

2nd Room, opposite. Magnificent collection of **Italian Faïence* of the 15-18th cent., contained in 8 glass-cases, and classed according to schools. From right to left, Case I. Faenza; II. Chaffagiolo and *Deruta; III. *Deruta; IV. *Gubbio, Castel-Durante; V.-VII. Urbino; VIII. Venice, Castello, and Castelli. — Above Case VI. and before the next case are bas-reliefs in painted terracotta by *Luca della Robbia* and his school (15th cent.).

3rd Room (to the right of R. 2). **Tapestry* of the 15th cent., with scenes from Scripture history, legend, and the chivalric epic. Fine carved chimney-piece (legend of the Santa Casa of Loretto) and ceiling from a house in Rouen (16th cent.). Works in *Gold* and *Silver*, *Glass*, and **Enamel.*

Case 1, near the windows: *Ecclesiastical work in gold, reliquaries, book-covers, crosses, etc. (12-13th cent.). — Case 2: *Painted enamels (15th cent.); *4578. Calvary, by *Nardon Pénicaud* (1503). — Case 3: *Limoges enamels (16-17th cent.); *4617-4630. Large oval medallions representing scenes from the Passion, by *Léonard Limousin;* *4579. Eleanor of Austria, wife of Francis I., and portraits (unnumbered) of the Duke and Duchess of Guise, also by *Léonard Limousin;* 4591, 4593-96, 4603. Cups and coffer, by *Pierre Reymond;* 4597-4600. Cups, by *Jean Courteys;* 4611, 4612. April, October, by *P. Reymond;* 4613. Plate, by *F. G. Mouret;* no number, Æneas and Dido, foot of a goblet, by *P. Reymond;* etc. — Case 4: *4589. Mourning-cabinet belonging to Catherine de Médicis, and upwards of thirty smaller enamels, by *Pénicaud, Courteys, Limousin, Couly, Noyher, Suzanne Court*, etc. — Case 5: 4639-54. Sixteen scenes from the life of the Virgin and the Passion, by *P. Reymond.* Enamels by *P. Courteys, Laudin* (4706. St. Catharine), and *Bapt. Nouailher* (4708). At the top are acquisitions bought in

1893 at the sale of the famous Spitzer Collection. 1st row: Casket with ivory carvings of the 12th and 15th cent.; three gilt and chased glasses (14th cent.); enamels of the 12th, 15th, and 16th cent.; hunting-horn (11th cent.); reliquary and portable altar (13th cent.); wooden box (9th cent.). 2nd row: Three magnificent enamels (16th cent.); plaque from a book-binding (9th cent.); monstrance of the 15th cent. (not from the Spitzer collection); ivory cross and chandelier of the 12th cent.; ivory plaque (6th cent.); wooden cup (15th cent.).

In the two cases in the second row: Venetian glass. Then a collection of wood-carvings from articles of furniture. At the back two other cases with glass; in the case to the right, Venetian glass: 4779-4782. Basin and plates (16th cent), with paintings of Psyche bringing to Juno the vase of Proserpine, Delilah and Sampson, Juno and Isis, Birth of Bacchus. In the case to the left: German and Dutch glass, etc. On the first of these cases: 4610. Enamelled plate (Judgment of Paris), by *L. Limousin;* on the second: 4606. 'Plat de Moïse', by *P. Pénicaud.* On the wall, nine large plaques of enamel on copper, representing divinities and allegorical subjects, by *Pierre Courteys*, brought from the old Château de Madrid in the Bois de Boulogne (p. 157). These are the largest enamels known (5 ft. 6 in. × 3 ft. 4 in.). Here and beside the doors are interesting cabinets and statues of the 16th and 17th centuries.

4th Room. **Hispano-Moorish Faïence* with metallic glazing (14-17th cent.) and **Rhodian Faïence* of the same period, made by Persian workmen.

5th Room. Objects illustrating the Jewish religion: furniture, goldsmith's work, jewels, Mss., embroideries. The chimney-piece dates from the 15th century.

6th Room. Altar-shutters of the Flemish school (1632), representing the donor with his patron saints and an emperor presenting the deed of gift; paintings of the Italian school of the 15-16th cent.; 1745. Portrait of Charles V., of the school of Janet (16th cent.); 4763. Mosaics by *David Ghirlandajo* (15th cent.). — Case 1: Musical instruments, psaltery, mandolins, pocket-violins used by dancing-masters, violin by Amati. Case 2 (in the middle): specimens of book-binding. Case 3: Collection of caskets. At the wall: *Venetian cabinet of the 16th cent., representing the façade of a palace, adorned with plaques of ivory and mother-of-pearl, paintings, bronze-gilt statuettes, etc. Florentine cabinet, with costly mosaics, and three Italian writing-tables inlaid with tin (all 17th cent.).

7th Room. Flemish cabinets of the 17th cent.; two ancient Chinese vases in cloisonné enamel, etc. The ceiling-painting was executed in the 17th century.

8th Room. State-bed of the time of Francis I. (16th cent.); to the right and left, 1431, 1432. French cabinets (16th cent.). — To the right of the chimney-piece: 1424. Cabinet from Clairvaux Abbey, time of Henri II. (16th cent.). — Opposite the windows: 1425, 1426. Cabinets (16th cent.). Central glass-case: MSS. with miniatures of the 13-16th cent., including portraits of Columbus (No. 1817) and Palissy. Above, statuettes and 743. Wooden figure of the Virgin (15th cent.). At the 1st window, moulds for pastry (16-18th cent.). At the 2nd window: tobacco-graters (17th cent.) in carved wood and ivory; sets of draughtsmen, etc. (16th and 17th cent.); *855. wood-

carving representing two women fighting; wooden combs (16th cent.), ivory snuff boxes, pepper-boxes, etc., nut-crackers, hilts of knives in wood (16-17th cent.).

9th Room. Works in ivory, etc. — Small glass-case in the centre, to the right: 1033, 1034. Fragments of boxes of the 6th cent.; book-covers, etc. of the 5th or 6th to the 12th century. 1035. Marriage of Emp. Otho II. and Theophano, daughter of the Greek emperor Romanus II., in 973. 1041, 1042. Ivory tablets with reliefs of mythological subjects on one side and Christian on the other, 10th and 11th cent.; chests of the 11-13th centuries. — In the large glass-case: 1052. Reliquary of St. Yved in ivory, 12th cent.; 1037. Madonna, 10th cent.; Madonnas, 14th and 17th cent.; 1106. St. Catharine, 15th cent.; 5296-97. Two lions' heads of rock-crystal, 3rd or 4th cent., found in a tomb on the Rhine, together with an ivory statuette (1032) with the attributes of several deities (between the lions' heads). At the back: 1060. Reliquary with 51 bas-reliefs of Scriptural subjects (14th cent.); 1090. Coffer of the same style and period; 1087, 1061. Madonnas (14th cent.). — In the 1st glass-case to the left: Powder-horns, graters, snuff-boxes, knives and forks with ivory handles, etc. (18th cent.). In the 2nd case to the left: Wax medallions (1293. Margaret of Valois, Queen of Navarre; 1580); medals. — On the side next the entrance, 1461, 1462. Carved ebony furniture of the 17th cent. and portions of cabinets of the same period (also opposite). Case between the cabinets: Ivory carvings and wooden statuettes; no number, Adam and Eve, by *Francheville* (? 17th cent.); above it, 1153. Figure resembling the Manneken Pis at Brussels and by the same artist, *Duquesnoy* (1619). *1113. Virtue chastising Vice, attributed to *Giovanni da Bologna*, on a cippus of the 9th cent.; below, 1056, 1057. Venetian coffers (13th cent.). — First window towards the garden: Distaffs and spindles with wood-carving (16th cent.); girdle of chastity. Between the windows and by the back-wall: 1458, 1457. Ebony cabinets (17th cent.). In the adjoining glass-cases, statuettes, busts, medallions, ivory carvings of the 16-18th centuries. — First window towards the court: 1081. Altarpiece in the form of a triptych, adorned with bas-reliefs in ivory, 14th cent.; several other reliefs in ivory (14-15th cent.), some perforated and of great delicacy, *e.g.* 1177. Diptych of the 17th cent., with tablets no larger than a nutshell, containing 102 figures. 718. Spanish triptych in carved wood (16th cent.). Between the windows, on the right: 1079. Oratory of the Duchesses of Burgundy, 14th century. — Second window: in the centre, 1058. Pastoral staff, in boxwood and ivory, 13th cent.; 1062 and 1063-1066 (to the right), Scenes from the Passion and legends of martyrs (14th cent.), to the right and left, leaves of diptychs of the 14th and 15th cent., with Biblical scenes; 1055, 1069-73. Boxes with mirrors of the 14th cent., with St. Louis and the Reine Blanche; 1082. Diptych of the 14th century.

10th Room. Works in iron, locksmith's work, bronzes, etc.

Cases 1-3. Locks, bolts, keys, etc. (14-18th cent.). — Case 4 (above care 3). 5112. German drinking-horn (15th cent.); 5708. Spurs of Francis I.; censers, etc.; 5114. Florentine mirror mounted in damascened iron (16th cent.); 5105-8. Panels in embossed and gilded copper, from a chapel (Ital., 15th cent.). — Case 5. Mounting of a huntsman's quiver (16th cent.). — Case 6 (above). 5189, 5190. Pewter ewer and basin, by Fr.Briot; 5013. Silver goblet (16th cent.). — Cases 7 & 8. Locks, bolts, cork-screws, etc. (17-18th cent.). — Case 9. Double girdle of chastity (Italian); 7219-7221. Eastern betel-cntters. — On a credence-table of the 16th cent.: 1271. Italian relief in iron of the Wise Virgins (16th cent.). — Case 10. *Locks and *Keys of the 16th centnry. — Cases 11 & 12. Statnettes and other bronzes. — Case 13, behind a chest of the 17th cent. (No. 6054): Iron coffers; bronze measnres. — On a table: Italian andirons (16th cent.); 'serpents' of the 17th centnry. — Case 14. 5852. Bolt of the 15th cent.; 6126. Torture-belt. At the sides of this case: Bell-metal font from a church near Hambnrg (14th cent.); leaden baptismal basin (14th cent.); window-bars from Notre Dame; smoothing irons, etc. Italian celestial globe (1502). *Goldsmith's bench and tools, German work of 1565, inlaid and carved, the iron portions delicately engraved. Above, Lantern of the 16th cent., with the arms of Lorraine.

11th Room. *Objects in the precious metals, etc. Case to the right of the entrance next the garden: Large collection of spoons, forks, table requisites, etc., of the 16-17th cent.; girdles; crosses; collar of the Annonciade Order; purses of the same period; cases of various kinds. Next Case: *Ship in gilded and enamelled bronze, with movable figures of Charles V. (in gold) and his dignitaries, a piece of mechanism executed in the 16th century. Following Case: Watches of the 17-18th cent.; rings, some of great size (15th cent.); 5129. Mirror (closed), 16th cent.; 5278. Portrait of Francis I. On the wall: 5068. Abbot's crosier, 16th cent.; 5069. Cross of the 17th cent.; 5070. Processional banner (15th cent.), representing a 'miracle of the Host' that occurred at Paris in 1290; 5066. Cross of the 14th century. On the same wall and opposite, Six Flemish tapestries, of the beginning of the 16th century.

In the central cabinet: *Nine gold crowns, found at Guerrazar near Toledo in 1858 and 1860, the largest of which, inlaid with pearls, Oriental sapphires, and other jewels, is said by the inscription (probably added when the crown was converted into a votive offering) to have belonged to the Gothic king Reccesvinthus (649-72); 4980. Crown of Queen Sonnica (?). — In the glass-case on the left, next the garden: *5014. French reliquary of the 15th cent.; 5015-5017. Reliquaries of the same period, German work, the first by *Hans Greiff*, a famous Nuremberg goldsmith; 5005. Golden rose of Bâle, presented by Pope Clement V. to the Prince-Bishop of Bâle (14th cent.); 1067. Ivory crosier (14-15th cent.); 5022-5029. Reliquaries and monstrances (15th cent.). — In the glass-case on the right, next the garden: 5042. Large double cross in gilded copper, forming a reliquary, richly decorated with filigree-work and jewels, a valuable Limoges work of the 13th cent.; *5044. Processional cross, in silver, gilded, engraved, and enamelled, with statuettes at the ends representing God the Father, the Virgin, St. John, Mary Mag-

dalen, etc., a very interesting Italian work of the 14th cent.; 5043. Archiepiscopal cross in silver-gilt filigree, lavishly enriched with jewels, pearls, and antique cut gems, and containing eight small reliquaries (Limoges, 13th cent.); between the crosses on the right, 5019. Italian reliquary (15th cent.); reliquaries, chalices, monstrance (14-15th cent.).

By the first window: *5299. Chess-board with men of rock-crystal, a German work of the 15th cent.; other objects in precious metal or gems, chiefly of the 15-17th centuries. — By the second window: Gallic torques and other objects, in massive gold, found at Rennes in 1856; 4989. Merovingian military ornament, in gold (end of a sword-belt); 4990. Merovingian scabbard, mounted in gold; 5280. Buckle of a belt (17th cent.); 1040. Cover of a book of the Gospels, ivory with gold filigree, 10th cent.; 5041. Double cross, in silver-gilt, adorned with precious stones and reliefs (13th cent.); *5103. Prize for crossbow-shooting, in silver-gilt, embossed and chased (German, 15th cent.); 5076. Silver clasp, gilded and enamelled, a German work of the 4th cent., etc.

End-wall: French seals, with coats-of-arms (17-18th cent.). *4958. Golden antependium presented by Emp. Henry II. (d. 1024) to the cathedral of Bâle, 3 ft. high and 5½ ft. wide, with embossed reliefs, a most interesting specimen of the goldsmith's art, probably executed by Lombard artists under Byzantine influence. The tapestry and carpet also come from Bâle (16-17th cent.).

In the adjoining case, next the garden: Astrolabes, compasses, clocks of the 16-17th cent.; case of a German architect of the 16th cent., etc. — Next case: Covers of a Gospel; Last Supper in chased and gilded copper with enamels, Limoges work of the 12th and 13th cent.; censers and vessels used as hand-warmers (13th and 16th) cent.; Italian reliquaries of the 14-15th cent.; abbot's crosiers (12-14th cent.); etc.

We return to Room 8. On the right is the —

12th Room. State-bed (17th cent.). To the left, English astronomical clock (17th cent.). On the chimney-piece: 937. Jesus Christ in an attitude of benediction, a statue by *Duquesnoy*. At the window: Collection of book-bindings (16-18th cent.).

We next enter the rich Gothic **Chapel*, which is borne by a pillar in the centre. To the left, Large Flemish altarpiece, 15th century. Opposite, Gothic chairs and stalls. On the site of the altar, Large wooden reliquary (15th cent.). In front, large copper chandelier. At the end: Christ, a wooden statue of life-size, 12th cent.; Statues of the Virgin and St. John, from an Italian 'Calvary', 13th cent.; wooden doorway (15th cent.), by which, when open, we may quit the museum.

The Thermes, or ruins of the baths once belonging to the ancient palace of the emperors (p. 224), are on the side adjoining the Boul. St. Michel. The fact that the largest hall, which was the

Frigidarium, or chamber for cold baths, is 65 ft. in length, 37½ ft. in breadth, and 59 ft. in height, will serve to convey some idea of the imposing dimensions of the ancient Roman palace. The architecture is simple, but the masonry is so substantial that the weight and moisture of a garden which lay above it for many years down to 1810 have left it uninjured. The vaulting is adorned with ships' prows, in allusion to the fact that Lutetia lay on a navigable river, whence the modern armorial bearings of Paris are said to be derived. A number of the Roman antiquities found at Paris are preserved here, but they will not interest ordinary visitors. The *Tepidarium*, or warm bath, was in the part adjoining the boulevard, now destitute of vaulting.

The *Garden*, or *Square Cluny*, the only entrance to which is through the court of the 'hôtel' (p. 224), contains interesting mediæval sculptures and architectural remains, including a large Romanesque portal from the Benedictine church at Argenteuil. Facing the Hôtel de Cluny is a cast of the fine Madonna de Notre-Dame at Paris.

About 300 yds. beyond the Hôtel Cluny, the Boul. St. Germain reaches the *Place Maubert*, with a monument to *Etienne Dolet* (p. 238).

III. FROM THE MUSÉE DE CLUNY TO THE PANTHÉON.

Sorbonne. Collège de France. Bibliothèque Ste. Geneviève. St. Etienne-du-Mont.

Ascending the Rue de la Sorbonne, opposite to the entrance to the Hôtel de Cluny, we see in front of us the new buildings of the Sorbonne (façade, see p. 233).

The **Sorbonne** (Pl. R, 19; *V*), a building erected in 1629 by Cardinal Richelieu for the Theological Faculty of the University of Paris, but practically rebuilt since 1885 (the church excepted), is now also the seat of the *Facultés des Lettres et des Sciences*. The two other faculties belonging to the university (jurisprudence and medicine) occupy separate buildings (pp. 236, 223).

The Sorbonne was originally a kind of hostel founded by *Robert de Sorbon*, the confessor of St. Louis, in 1253, for the reception of poor students of theology and their teachers; but it soon acquired such a high reputation that it became the centre of the scholastic theology, and its name came to be applied to the theological faculty itself. This establishment has exercised considerable influence on Catholicism in France. While violently hostile to the Reformation, the Sorbonne was hardly less strongly opposed to the Jesuits; and for a long period it rejected the authority of the 'Unigenitus' bull directed against the Jansenists (1713). The faculty next came into collision with the philosophers of the 18th cent., of whose witticisms it was frequently the butt, until it was abolished by the Revolution.

In 1808, when Napoleon I. founded the present university (under which term the French include the authorities who superintend the education of the whole country), the building was handed over to the three faculties mentioned above. The total number of students exceeds 10,500. The lectures are open to the public gratis.

About the middle of August prizes founded in 1733 by *Legendre*, a canon of Notre-Dame, are annually distributed here among the pupils of the lyceums of Paris and Versailles.

The **New Sorbonne*, erected in 1885-89 after *Nénot's* plans, presents a huge façade to the Rue des Ecoles, with two pediments (Sciences, by *Mercié;* Letters, by *Chapu*) and eight statues: Chemistry (to the left), by *Injalbert;* Natural History, by *Carlier;* Physics, by *Lefeuvre;* Mathematics, by *Suchetet;* History, by *Cordonnier;* Geography, by *Marqueste;* Philosophy, by *Longepied;* and Archæology, by *Paris*.

The vestibule on this side contains statues of Homer, by *Delaplanche*, and Archimedes, by *Falguière*. In the centre are the principal entrance and the staircase to the galleries of the great amphitheatre (see below). The upperv estibule is adorned with mural paintings illustrating Letters, by *Flameng* (to the right of the princip aldoor), and Science, by *Chartran* (to the left). Flameng's paintings represent: Founding of the Sorbonne; Abelard and his school; Establishment of the first printing-press at the Sorbonne; Etienne Dolet, Amyot Ronsard, Marot, Rabelais, Ramus, Laboëtie, Brantôme, Budé, L'Estoile, and Montaigne; Richelieu laying the foundation of the Sorbonne chapel; the Rector of the Sorbonne and Henri IV.; Larochefoucauld, Rollin, principal of the Collège de Beauvais, at Paris; Quinet, Willemain, Guizot, Michelet, Cousin, and Renan. At the side, a statue of the Republic, by *Delhomme*. Chartran's paintings, also beginning at the door, represent: Louis IX. studying mathematics; Ambroise Paré tying arteries; B. Pallissy teaching mineralogy; Buffon, De Jussieu, Daubenton, Pascal and Descartes. Lavoisier and Berthollet, Cuvier, Laennec (inventor of the stethoscope), Arago. — The *Large Amphitheatre*, which holds 3000 persons, contains six statues: Sorbon by *Crauk*, Richelieu by *Lanson*, Descartes by *Coutan*, Pascal by *Barrias*, Rollin by *Chaplain*, and Lavoisier by *Dalou*. The apse of this hall is decorated with paintings by *Puvis de Chavannes*, the cupola by *Galland*. The other rooms (not shown to the public) have paintings by *Wencker*, *Benj. Constant*, *Lerolle*, *Cazin*, *Jobbé-Duval*, *Lhermitte*, *Roll*, and *Raph. Collin*.

The Church of the Sorbonne, the usual entrance of which is in the Place de la Sorbonne, was also built by Richelieu, 1635-59. It is surmounted by a conspicuous dome. In the interior, to the left of the entrance, is a large picture by *Hesse:* Robert de Sorbon presenting young students of theology to St. Louis. The spandrils of the dome were painted by *Phil. de Champaigne*. The left arm of the transept contains the History of Theology, a large picture by *Timbal*, and *Richelieu's Tomb (d. 1643), designed by Lebrun, and executed by *Girardon* in 1694.

Opposite the church of the Sorbonne is the small *Place de la Sorbonne*, beyond which, in the Boul. St. Michel, is the *Lycée St. Louis*, formerly the Collège d'Harcourt, founded in 1280.

A little way behind the Sorbonne is the **Collège de France** (Pl. R, 19; *V*), founded by Francis I. in 1530, entirely rebuilt at different times between 1611 and 1774, restored and extended in 1831, and about to be extended once more. The original name, 'Collège des trois langues', denoted its dedication to students from different provinces. The inscription 'Docet omnia' over the entrance indicates that its sphere embraces every branch of science. The lectures are intended for the benefit of adults, and are of a popular charac-

ter. The public are admitted gratis, ladies included. The college, which contains 40 chairs, is not connected with the university, but is under the direct control of the minister of public instruction. A bronze statue of *Claude Bernard* (1813-78), the physiologist, by Guillaume, has been erected in front of the side of the Collège facing the Rue des Ecoles. Adjacent is a statue of *Dante* (1265-1321), by Aubé. In the court on the side next the Rue St. Jacques is a statue of *Budé* (1467-1540), one of the learned founders of the institution, by L. Bourgeois.

Farther on, the Rue des Ecoles passes the Square Monge (p. 238) and ends behind the Halle aux Vins (p. 259), near the Jardin des Plantes (p. 255).

We now ascend the old Rue St. Jacques, passing the *Lycée Louis-le-Grand* (recently largely rebuilt), formerly the Collège de Clermont belonging to the Jesuits, and reach the wide and handsome *Rue Soufflot*, which leads to the Jardin du Luxembourg (p. 253) and to the Panthéon, with its imposing dome.

The ***Panthéon** (Pl. R, 19, *V*; admission, see below) stands on the highest ground in the quarters of the city on the left bank, occupying the site of the tomb of Ste. Geneviève (d. 512), the patron saint of Paris. The chapel erected over her tomb was succeeded by a church, which having fallen to decay was removed about the middle of last century. The present edifice, designed by *Soufflot*, was completed in 1790, the foundation-stone having been laid by Louis XV. in 1764. The new church was also dedicated to Ste. Geneviève, but in 1791 the Convention resolved to convert it into a kind of memorial temple, which they named the 'Panthéon', inscribing on it the words, '*Aux grands hommes la patrie reconnaissante*'. It was restored to religious uses in 1806, but was again made a temple after the July Revolution in 1830. Once more consecrated in 1851, it was finally secularised in 1885 for the obsequies of Victor Hugo.

Admission. The Panthéon is open daily, except Mon., from 10 to 4. For the dome and vaults an order is officially necessary from the Administration des Beaux Arts, Rue de Valois 3 (Palais-Royal); but the custodians usually dispense with this formality in the case of strangers (fee).

Exterior. The edifice is of most imposing dimensions, and its form is that of a Greek cross (with equal arms), 370 ft. long and 276 ft. wide, surmounted by a dome 272 ft. in height and over 75 ft. in diameter. The dome rests on a lofty cylinder or drum enclosed by an open Corinthian colonnade, and is crowned with a lantern. A huge colonnade consisting of twenty-two fluted Corinthian columns, 81 ft. in height, resembling that of the Pantheon at Rome, forms the portico, to which eleven steps ascend. The tympanum, 117 ft. long and 23 ft. high, contains a fine *Group of sculptures by *David d'Angers* (d. 1856), illustrative of the inscription mentioned above. The principal figure, 16 ft. in height, represents France distributing wreaths to her sons, who form spirited groups on each side.

To the left, under the protection of Liberty, are a number of illustrious men, including *Malesherbes*, *Mirabeau*, *Monge*, and *Fénelon;* then *Manuel; Carnot*, the celebrated general of the Republic; *Berthollet*, the chemist, and *Laplace*, the astronomer. In the second row are the painter *David*, *Cuvier*, *Lafayette*, *Voltaire*, *Rousseau*, and the physician *Bichat*. To the right, beside the figure of History, are soldiers of the Republic and of the Empire, with *Bonaparte* among them; behind him an old grenadier leaning on his musket, emblematic of discipline, and the drummer-boy of Arcola as the representative of youthful bravery. In the angles of the pediment are students of the University and the Ecole Polytechnique.

Under the portico are two groups in marble by *Maindron* (d. 1884): Ste. Geneviève imploring Attila, the leader of the Huns, to spare the city of Paris; and the Baptism of Clovis by St. Remigius.

Interior. Three handsome bronze doors form the entrance to the simple but majestic interior. On each side of the aisles is a Corinthian colonnade, bearing a gallery running round the church. Over the centre of the edifice rises the dome, which, according to Soufflot's design, was to have rested on columns, but these proved too weak for the weight of the superstructure. *J. Rondelet*, who succeeded Soufflot in 1781, substituted pillars, connected by massive arches, for the original columns, to the detriment, however, of the general effect produced by the nave. The dome consists of three sections, one above the other, the second of which is adorned with paintings by *Gros*. The paintings on the spandrils, by *Carvalho*, after *Gérard*, represent Death, France, Justice, and Glory.

The interior of the Panthéon is decorated with paintings and other works of art of a national and historical character (some still unfinished). The paintings are not frescoes, but oil-paintings on canvas fastened to the wall by a coat of white-lead (*'toile marouflée'*). Beside the principal door are statues of St. Denis, by *Perraud*, and St. Remigius, by *Cavelier*. In the nave, on the right, Preaching of St. Denis, by *Galand;* Childhood of Ste. Geneviève, by *Puvis de Chavannes*, in the archaic style and pale dead colour peculiar to the artist. On the left, Martyrdom of St. Denis, by *Bonnat;* Ste. Geneviève interceding with Attila, by *Delaunay*. Above these and the following paintings are smaller compositions, more or less related to the lower scenes. At the first pillars, to the right and left, statues of St. Martin, by *Cabet* and *Becquet*, and St. Germain, by *Chapu*. Right arm of the transept (in which a statue of Mirabeau, by *Injalbert*, is to be placed): Coronation of Charlemagne, and Charlemagne as restorer of literature and science, by *H. Lévy;* at the end, Pilgrimage of Ste. Geneviève and Procession with her relics, by *Maillot*, and a piece of tapestry, 'Gratia Plena'; to the left, Baptism of Clovis and his Vow at the battle of Tolbiac, by *Blanc*. To the right of the choir, Death of Ste. Geneviève, by *J. P. Laurens;* and a statue of the saint, by *Guillaume*. By the pillar, statues of St. Gregory of Tours, by *Frémiet*, and of St. Bernard, by *Jouffroy*. The paintings on the left side, by *Puvis de Chavannes*, will probably also refer to Ste. Geneviève. The apse is to be occupied by a monument the subject of which is still undecided; on the vault is Christ showing to the Angel of France the destiny of her people, a mosaic by *Hébert*. Left arm of the transept (in which a statue of Victor Hugo, by *Rodin*, is to be placed): St. Louis administering justice, founding the Sorbonne and the Quinze-Vingts, and a captive of the Saracens, by *Cabanel;* above, a procession of saints. To the right: Joan of Arc before Orleans, at Rheims, and at the stake in Rouen, by *Lenepveu;* behind, famous Frenchwomen, by *Humbert*, and a piece of tapestry, 'Pro Patria'. — Against the pillars are placed statues of St. Jean de Matha, by *Iliolle*, and of St. Vincent de Paul, by *Falguière*.

The Dome is reached by a staircase (425 steps) in the left (N.) transept. We ascend 139 steps to the roof, and then 192 more to the first section of the dome, where we obtain a view of the painting in the second section, executed by *Gros*, in 1824. This large composition, which finds many admirers, covers a surface of 352 sq. yds., and represents Ste. Geneviève receiving homage from Clovis (the first Christian monarch), Charlemagne, St. Louis, and Louis XVIII.; above are Louis XVI., Marie Antoinette, Louis XVII., and Madame Elisabeth, the victims of the Revolution. — We may now ascend by 94 steps more to the lantern, which commands a magnificent view of the city and environs, but less interesting than that from the Tour St. Jacques or Notre-Dame, as its position is not so central.

The entrance to the Vaults *(Caveaux)*, which are uninteresting, is at the end of the building, to the left. Visitors wait at the entrance for the custodian, who conducts parties through the vaults at intervals. They are supported by 20 pillars, and divided by partitions of masonry.

Mirabeau was the first person whose remains were deposited here (1791), and near him was placed *Marat*, the most furious of the Jacobins, who fell in 1793 by the hand of Charlotte Corday; but their bodies were afterwards removed by order of the Convention.

To the right, near the entrance, is the tomb of *Victor Hugo* (1802-1885). Opposite is a monument in poor taste, erected to *J.-J. Rousseau* (1712-1788), and on the other side, to the left, is a monument to *Voltaire* (1694-1778), with a statue by *Houdon*. Both tombs are, however, empty, the remains of the two philosophers having been secretly removed after the Restoration, and interred in some unknown spot, as a kind of paltry retaliation for the desecration of the tombs of St. Denis. — Opposite Voltaire's tomb is that of *Soufflot* (1713-1781), the architect of the Panthéon, a plaster-model of which is shown beneath the left transept. Farther on, to the left, is a vault in which were placed in 1889 the remains of *Lazare Carnot* (1753-1823), member of the Convention, General *Marceau* (1769-1796), *La Tour d'Auvergne* (1743-1800), 'the first grenadier of France', and *Baudin* (1811-1851), representative of the people (p. 206). On the other side are the tombs of *Marshal Lannes* (1769-1809), *Lagrange* (1736-1813), the mathematician, *Bougainville* (1729-1811), the circumnavigator, and a number of senators of the first Empire. In these vaults a remarkably loud echo may be awakened. The egress from the vaults is on the W. side, near the principal portal (fee optional).

The Panthéon was the headquarters of the insurgents in June, 1848, and was also one of the chief strongholds of the Communists in 1871; and on both occasions the neighbouring barricades were only stormed by the troops after a severe struggle. On the latter occasion the insurgents had placed gunpowder in the vaults for the purpose of blowing up the building, but were dislodged before much damage had been done.

Opposite the portal of the Panthéon, to the left, are the *Mairie du 5e Arrondissement*, erected in 1849, and the bronze *Statue of J.-J. Rousseau* (1712-1778), by P. Berthet, erected in 1889. On the right is the *Ecole de Droit*, or school of jurisprudence connected with the university, begun by Soufflot, the architect of the Panthéon, in 1771.

A little to the left, in the Rue d'Ulm (No. 45), is the *Ecole Normale Supérieure* (Pl. G, 19; *V*), founded in 1794 for the training of teachers for the 'lycées'. It has produced many famous writers and savants. The building dates from 1845. — Not far off is the Val-de-Grâce (p. 276).

The **Bibliothèque Ste. Geneviève,** a long building on the N. side

of the Place du Panthéon, was built by *Labrouste* in 1843-50. On the walls are inscribed names of celebrated authors of all nations. The collection of books, which is judiciously arranged in the lower and upper apartments, was founded by Cardinal de la Rochefoucauld in 1624 in the Abbey of Ste. Geneviève, and greatly augmented by the library of Cardinal Le Tellier, archbishop of Rheims, in 1710. The library now contains 35,000 MSS., dating from the 11th to the 17th cent., some of them illuminated with beautiful miniatures; numerous 'incunabula', or specimens of the earliest printing (1457-1520); and about 25,000 engravings and curiosities, including a portrait of Queen Mary Stuart, presented by herself to the monastery. The printed books number 200,000 vols., including a nearly complete collection of Aldines, or books by the celebrated firm of Manutius at Venice (so called from Aldus, the elder member of the firm; 15th and 16th cent.), and Elzevirs, or books printed by the family of that name at Leyden and Amsterdam (16th and 17th cent.); and also most of the periodicals published in the 17th and 18th centuries.

The vestibule contains busts of famous French authors; and on the staircase is one of *Gering*, who in 1469 established at the Sorbonne the first printing-press used in Paris. Above the landing is a copy, by *Balze*, of Raphael's School of Athens in the Vatican. At the sides are medallions (also by Balze) emblematic of Science, Art, Theology, and Jurisprudence, and busts of Larochefoucauld and Labrouste. At the entrance to the hall is a fine piece of Gobelins tapestry, Study surprised by night, after Balze.

The Reading Room *(Salle de Lecture)* on the first floor, 330 ft. in length, 66 ft. in width, and 42 ft. in height, is very skilfully constructed. The vaulting is borne by seventeen iron girders, supported in the centre by sixteen slender columns; and 420 readers can be accommodated. — The library is open to the public daily, except in the vacation (1st to 15th Sept.), from 11 to 4, and from 6 to 10 p.m.; in the evening it is frequented almost exclusively by students. On the tables to the right are about 300 periodicals (nearly all French) for the use of readers.

At the N. E. corner of the Place du Panthéon rises —

***St. Etienne-du-Mont** (Pl. R, 22; *V*), a late-Gothic church, the choir of which was begun in 1517. The incongruous Renaissance façade was added in 1620. To the left of the portal is a tower, flanked with a round turret, probably part of an earlier building.

The Interior consists of a nave and two aisles. Slender round pillars, twelve on each side, united by a gallery halfway up, bear the lofty vaulting, from which spring the ribs terminating in pendent key-stones. The choir is separated from the nave by a **Jubé*, or rood-loft, of exquisite workmanship, by *Biard* (1600-05), round the pillars of which two graceful spiral staircases ascend. — The *Pulpit*, by *Lestocart*, from designs by *Lahire* (d. 1655), is borne by a Samson, and adorned with numerous statuettes.

Most of the paintings are of the 18th cent.; but the S. chapels contain some modern works. The stained glass (restored) dates from 1568 and is ascribed to *Pinaigrier*.

The 5th Chapel on the right contains a 'Holy Sepulchre' with lifesize figures in terracotta, dating from the end of the 16th century. Above, the Plague, by *Jouvenet*.

Farther on, to the right on the wall of the choir-ambulatory, are three large pictures, two of them being votive offerings to Ste. Geneviève presented by the city, by *Largillière* (1696) and *De Troy* (1726), and the third, the Stoning of St. Stephen, by *Abel de Pujol*.

The 2nd Chapel on the same side contains the *Tomb of Ste. Geneviève* (p. 234), with a sarcophagus, which is said to date from the period of her death, but is probably not earlier than 1221. The first chapel on the left side of the choir contains the Martyrdom of ten thousand Christian soldiers under Maximian, a mural painting of the 16th century. On the fête of Ste. Geneviève (3rd Jan.) numerous worshippers flock to St. Etienne-du-Mont.

On 3rd Jan., 1857, Archbishop Sibour was assassinated in this church by Verger, an ex-priest.

A relic of the old Abbey of Ste. Geneviève still exists in the square tower, in the transitional style, to the right of St. Etienne, which now forms part of the *Lycée Henri IV.*, and is separated from the church by the Rue Clovis.

Nearly at the back of St. Etienne, to the N.E., is the **Ecole Polytechnique** (Pl. R, 22; *V*), for the education of military engineers staff-officers, telegraphists, and officials of the government tobacco-manufactory. It was founded by the celebrated Monge in 1794.

On the other side of the building passes the *Rue Monge*, which connects the Boul. St. Germain with the Avenue des Gobelins. At the angle formed by the Rue Monge and the Rue des Ecoles is the *Square Monge*, with bronze statues of *Voltaire*, after Houdon, and *F. Villon*, by Etcheto, and two stone statues from the old Hôtel de Ville, etc.

A little lower down, to the right of the Rue Monge, is the *Eglise St. Nicolas-du-Chardonnet*, dating from the end of the 17th century. Beyond this are the Boul. St. Germain and the *Place Maubert*, where a bronze statue, by Guilbert, was erected in 1889 to *Etienne Dolet*, burned in 1546, in the reign of Francis I., for 'impiety and atheism'. The reliefs represent Paris raising Freedom of Thought, and the Arrest and Execution of Dolet.

The Rue Lagrange leads straight on to Notre Dame (p. 219), passing behind St. Julien-le-Pauvre (p. 223). The Boul. St. Germain leads, on the left, to the Boul. St. Michel, and, on the right, to the quays in front of the Jardin des Plantes.

10. Quarters of St. Germain and the Luxembourg.

I. INSTITUT. HOTEL DES MONNAIES. ECOLE DES BEAUX-ARTS.

In this route, which includes several museums, the visitor should begin with the collections that are opened at the earliest hour. Tuesday and Friday are the only days on which all the museums are open; but the collection at the Ecole des Beaux-Arts is public only on Sunday. The museum at the Mint is of little interest except to specialists. — Luncheon may be taken near the Luxembourg (pp. 13, 14).

The *Pont des Arts* (Pl. R, 20; *V*), between the Old Louvre and the Institut, an iron bridge for foot-passengers only, constructed in 1802-4, derives its name from the 'Palais des Arts', as the Louvre was once called. It commands a fine view up and down the river.

The **Institut,** a somewhat clumsy edifice, covered with a dome, is situated on the left bank of the Seine, at the S. end of the Pont

des Arts, and opposite the Louvre. The crescent-shaped façade is flanked with wings adorned with arcades. In front of the Corinthian portico rises a *Statue of the Republic*, by Soitoux, erected in 1880. The institution was originally founded by Cardinal Mazarin for the education of youths from the newly-acquired provinces of Roussillon, Pignerol, Flanders, and Alsace, and was called the *Collège Mazarin*, but was popularly known as the *Collège des Quatre Nations*. The building was erected in the latter half of the 17th cent., on the site of the *Hôtel de Nesle*, to which, according to tradition, Margaret of Burgundy, wife of Louis X., used to cause young strangers to be brought to minister to her pleasures, and afterwards to be assassinated and thrown into the Seine. During the Revolution it was used as a prison, but in 1795 it was ceded by the Convention to the *Académies*, or societies of savants, who had hitherto met in the Louvre. Its name was then changed to the Palais de l'Institut, and it was not again employed as a school.

The Institut embraces five different academies: the *Académie Française*, the *Académie des Inscriptions et Belles-Lettres*, the *Académie des Sciences*, the *Académie des Beaux-Arts*, and the *Académie des Sciences Morales et Politiques*. Each of these has 40 ordinary members, except the Académie des Sciences, which has 66; and all except the Académie Française have honorary, corresponding, and foreign members. The annual meetings are open to the public. Each ordinary member receives a salary of 1200 fr. Vacancies are filled by the votes of the members in whose departments they occur, subject to the approval of government.

The title of 'Membre de l'Institut' is the object of the highest ambition of every literary and scientific Frenchman. All their meetings take place at the *Palais de l'Institut*, and are, of course, extremely interesting, as the most eminent French savants take part in the discussions. The grand meeting of the five departments combined is held on 25th October. Tickets of admission are issued at the secretary's office.

1. The *Académie Française* is mainly occupied with the superintendence of the French language and its orthography, and with the publication or revision of the *Dictionnaire de la Langue Française* or *de l'Académie*, and the *Dictionnaire Historique de la Langue Française*. It also distributes various prizes, such as the *Prix Montyon*, a sum of 22,463 fr. annually, bequeathed by a famous philanthropist of that name for the purpose of being awarded to the poor man who should be held to have done the most virtuous action during the year. The money, however, is now divided among a considerable number of deserving persons. Another prize of 21,940 fr. is awarded to the author of the literary work considered most useful to the cause of public morality. The *Prix Gobert* (11,249 fr.) rewards the most eloquent work on the history of France. The annual meeting takes place in May; the weekly meetings are on Thursday, 3 to 4.30 p.m.

2. The *Académie des Inscriptions et Belles Lettres* is chiefly devoted to the study of the ancient languages and to archæological research, and publishes its *Mémoires* periodically. Annual meeting in July; weekly meeting every Friday, 3-5 p.m. This and the other departments also possess the control of valuable money-prizes.

3. The *Académie des Sciences* cultivates the study of mathematics and natural science. Its publications consist of *Mémoires* and *Comptes-Rendus des Séances*. Annual meeting in December; weekly meetings on Mondays, 3-5 p.m.

4. The *Académie des Beaux-Arts*, for the promotion of painting, sculpture, architecture, and musical composition. One of its tasks is the publication of a *Dictionnaire de la Langue des Beaux-Arts*. Annual meeting on the first Saturday in October; weekly meetings on Saturdays, 3-5 p.m.

5. The *Académie des Sciences Morales et Politiques*, for the study of philosophy, history, and political economy, publishes *Mémoires*. Annual meeting in April; weekly meeting every Saturday, 12-2 p.m.

In a small square adjoining the quay to the W. of the Institut is a *Statue of Voltaire* (1694-1778), in bronze, by Caillé, erected here in 1885. Opposite is a statue of *Condorcet* (1743-1794), by J. Perrin.

The courts of the Institut are used as a public thoroughfare. The first on the right contains the entrance to the *Salle des Séances Solennelles*, formerly the chapel, situated under the dome. This saloon and the vestibule are embellished with statues of authors, scholars, and artists. On the other side of the court is the *Bibliothèque Mazarine*, which is open to the public daily, 11 to 4 or 5 o'clock, except on Sundays and holy-days (vacation from 15th Sept. to 1st Oct.). It contains 300,000 vols. and 5800 MSS., 80 models of Pelasgic monuments from Italy, Greece, and Asia Minor, and several ancient works of art.

The second court contains the rooms in which the ordinary meetings are held and the library of the Institut (no admission).

In the pavilion next the statue of Voltaire, is the small *Musée de Mme. de Caën* (not open to the public; adm. on request at No. 1 Rue de Seine). The Countess de Caën (d. 1870) bequeathed the greater part of her property to the Institute, for the support of art-students in Rome, on the condition that each beneficiary should contribute an original work to the musée, which now contains a considerable number of paintings, sculptures, and architectural designs.

The **Hôtel des Monnaies** (Pl. R, 20; *IV*), or *La Monnaie*, the Parisian Mint, is a large building to the left of the Institut and near the Pont-Neuf (p. 218), erected in 1771-75. The façade, 132 yds. in length, and adorned with Ionic columns, is surmounted by allegorical figures of Peace, Plenty, Commerce, Power, Wisdom, and Law.

The Monnaie contains a *Musée Monétaire*, or collection of coins, which is shown on Tuesdays and Fridays, 12-3 o'clock, to visitors provided with an order from the Director. This order, which must be applied for in writing, also admits to the workshops; it is available for 4-5 persons.

The Museum is reached by the staircase to the right of the entrance. The vestibule contains specimens of the metals used in coining. — A cabinet to the right of the vestibule contains a glass-case with ancient coins, and presses with medals. The cabinet to the left contains specimens of postage-stamps.

The numerous glass-cases in the principal saloon contain an interesting collection of *French Coins*, arranged chronologically, from the earliest times down to the present day, those of Louis XIV. and Louis Philippe being most numerous; a collection of *Foreign Coins* of every country (including a Chinese coin of B.C. 1700), and another of *Medals* of various kinds. The series begin on the left. The coins are in the centre, and the medals near the windows.

Farther on is a passage containing *Essais d'Argent*, and a room with models of *Instruments* and *Furnaces* used in coining.

The following room contains *Dies*, and, in the cabinets, the *Medals* of the Consulate and the Empire. The wax models of the reliefs on the Vendôme Column preserved here, and the small model of the column itself, afford a better idea of the details than the originals. A bust of Napoleon I. by *Canova*, executed in 1806, and a cast of the emperor's face taken 20 hours after death are also shown.

The **Ateliers**, with their steam-engines, furnaces, and machinery, are well worth visiting. Those only are shown in which silver pieces and medals are struck. Each of the six furnaces in which the silver is melted is capable of containing from 15 to 22½ cwt. of metal, worth 160,000 to 240,000 francs. The machines invented by M. Thonnelier are highly ingenious, sixty pieces of money being struck by each of them per minute, while the whole of them in operation at once are capable of yielding two million francs per day. In the Monnaie are also performed all the operations of assaying and stamping the gold and silver wares of the jewellers. The 'Atelier du Monnayage' contains a marble figure of Fortune, by Mouchy.

Returning to the Institut, we soon reach the Rue Bonaparte, the second street to the left beyond that building. No. 14 in this street is the —

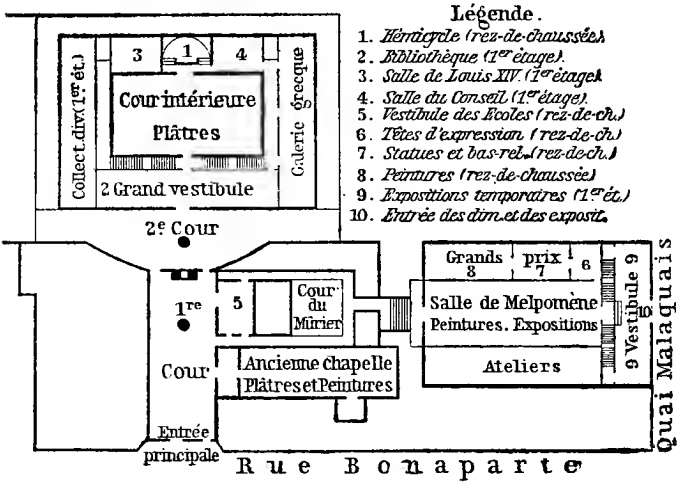
Ecole des Beaux-Arts (Pl. R, 17, 20; *IV*), or *Palais des Beaux-Arts*, founded in 1648, for the teaching of painting, sculpture, engraving, gem-cutting, and architecture (open to the public on Sun., 12-4; strangers admitted also on week-days, 10-4). The pupils who obtain the first prizes in the different departments are sent to Rome at the expense of government for four years. The works they send home, termed 'grands prix de Rome', are exhibited here annually in summer. The school has a staff of 40 professors, and is attended by upwards of 1200 pupils of different nationalities. It contains a valuable and extensive *Collection of Copies* of sculptures and paintings, forming an admirable supplement to the collections of the Louvre.

The building, erected in 1820-38 by *Debret* and his successor *Duban*, occupies the site of the old *Couvent des Petits-Augustins*. In 1860-62 a new wing facing the Quai Malaquais was added by Duban, and the old Hôtel Chimay, adjoining this wing (at the place occupied by the 'Légende' in the Pl. p. 242), was acquired in 1885 for the workshops. At the entrance are colossal busts of Puget and Poussin.

The FIRST COURT contains many handsome fragments of French edifices, from the Gallo-Roman period down to the 16th century. These are the remains of the Musée des Monuments founded here at the time of the first Revolution by the painter *Alex. Lenoir* (d. 1839), and consisting chiefly of tombstones and reliefs rescued from the ruins of churches and châteaux. In 1816 Louis XVIII. dispersed the collection, and ordered most of the objects to be restored to the churches or their original proprietors. In the centre of the court is a Corinthian column in red marble, surmounted by a bronze statue of Plenty (16th cent.). On the wall to the left is a fresco painted on lava by the brothers *Balze*, after the work of Ra-

phael's school in the Villa Magliana (p. 117). To the right is the celebrated and beautiful portal of the Château d'Anet, which was erected for Diana of Poitiers by *Philibert Delorme* and *Jean Goujon* in 1548, by order of Henri II., and which now forms the entrance to the old abbey-chapel (see below). At the end is the façade from Gaillon (p. 371).

The former CHAPEL contains part of the *Musée des Copies*, consisting of reproductions of the finest sculptures and paintings of the Renaissance, chiefly of the Italian school.



In a kind of vestibule are exhibited copies of the frescoes by *Giotto* in the church of the Madonna dell' Arena at Padna, of a Calvary, by *Fra Angelico*, of the battle of Heraclius against the Persians, by *Piero della Francesca*, and of the battle of Constantine, by *Giulio Romano*. Also a number of casts and other copies of paintings. — Among the casts we observe on the right that of the pulpit of the cathedral of Pisa, by *Giov. Pisano* (1302-11); numerous busts, basreliefs, and medals; candelabrum of the cathedral of Milan (16th cent.); St. George, by *Donatello* (1386-1466), from Or S. Michele at Florence; monument of Fil. Decio, by *Stagio Stagi* (about 1530); John the Baptist, by *Ben. da Majano* (1442-97). A small side-chapel contains the Moses, the Slaves, the monuments of Giuliano and Lorenzo de' Medici, the Pietà, Bacchus, Cupid, and other works of *Mich. Angelo*, and *Ghiberti's* doors of the baptistery at Florence. In the centre: Dying Adonis and Virgin and Child. — Principal chapel: David as the conqueror of Goliath, by *Donatello*; same subject, by *Verrocchio*; allegorical figure of Love, by *Donatello*; Child, by *Desid. da Settignano*; alto-reliefs, by *Luca della Robbia*; Relief of Jonah, by *Lorenzetto*, and others; Last Judgment of *Mich. Angelo*, by Sigalon; in front of it, cast of the statue of Gaston de Foix from his tomb, by *Bambaja* (1515), and casts of statues at St. Denis and in the Louvre, that of Ilaria de Caretto by *Jac. della Quercia* (1377-1438). — On the other side, Bas-reliefs, by *Jean Goujon*; the Graces, by *Germain Pilon* (16th cent., Louvre); heads from the Well of Moses and statuettes from the tomb of the dukes of Burgundy (Dijon; 16th cent.),

by *Sluter;* reliquary of St. Sebaldus, by *P. Vischer;* Apostle from the Sainte-Chapelle (13th cent.); statues of the cathedral of Chartres (13th cent.); Virgin from the portal of Notre-Dame at Paris; fonts from Hildesheim. In the middle are numerous bas-reliefs: Descent from the Cross, by *Niccolò Pisano;* the Madonna and saints, by *Mino da Fiesole;* Perseus, by *Ben. Cellini;* reliquary from Aix-la-Chapelle; font from Siena, by *Ghiberti, Donatello, Michelozzo, Giac. della Quercia, Turini di Sano* and his son; reliquary of St. Zenobius, by *Ghiberti;* Miracles of St. Anthony, by *Donatello;* tomb of the children of Charles VIII., finished by *Jean Juste.* — Besides the copies of paintings already mentioned: (right) *P. della Francesca,* Discovery of the True Cross; *Melozzo da Forli,* Platina at the feet of Sixtus IV.; *Fr. Penni,* Clemency and Justice; *Raphael,* Venus, Juno, and Ceres; Poetry, Jupiter, and Cupid. Left, in returning: *Raphael,* Sibyls; *Mantegna,* St. James conducted to martyrdom; *Ghirlandajo,* Adoration of the Magi; *Sodoma,* Goths destroying the monastery of Monte Cassino; *Raphael,* Sistine Madonna.

The SECOND COURT is separated from the first by part of the façade of the château of Gaillon (p. 364), which was erected in 1500 by *Pierre Fain* of Rouen for Cardinal d'Amboise, minister of Louis XII., and one of the chief promoters of the Renaissance in France. It is in a mixed Gothic and Renaissance style, affording a good idea of the character of the château, which was destroyed during the Revolution. Beyond it are other fragments of French architecture and sculpture, statues copied from antiques, and a fine stone basin, 13 ft. in diameter, adorned with heads of gods or heroes, animals, and the four elements, a work of the close of the 12th cent., brought from the abbey of St. Denis.

The principal *FAÇADE, which flanks this court on the W., designed by *Duban,* and completed in 1838, is a good example of modern French architecture. It is adorned with two series of arcades, one above the other, and with Corinthian semi-columns and pilasters, and is crowned with an attic.

The VESTIBULE contains copies of ancient Pompeian and other paintings and casts of sculptures of the Parthenon and the temple of Minerva in Ægina, the originals of which are in London and Munich, and of the Children of Niobe, at Florence. — We next enter an INNER COURT, roofed with glass, containing numerous casts from famous antiques at Rome and elsewhere: to the right, the Greek gallery; to the left, the Roman gallery (inscriptions). At the ends are restored columns from the Parthenon, with the entablature, and from the temple of Jupiter Stator at Rome. — In the corridor opposite the entrance to the inner court is the *Monument of Duban,* the architect (p. 241), by Barrias.

Behind is the AMPHITHEATRE, adorned with the celebrated **Hémicyle of Paul Delaroche* (d. 1856), an encaustic painting which represents distinguished artists of all ages and nations, and contains in all 75 colossal figures (23 ft. in height).

On a lofty throne in the centre are the great Greek masters, *Phidias* the sculptor, *Ictinus,* the architect of the Parthenon, and *Apelles* the painter. Four female figures in front represent (left) Greek, Gothic, and (right) Roman, and Renaissance art. The Muse of Gothic art, with long fair hair, is a portrait of the artist's wife, a daughter of Horace

Vernet. To the right, beginning from the end, are the most famous painters and (under the columns) architects, and the chief masters of the French school. On the left are sculptors and landscape-painters and (towards the centre) colourists of every school. Delaroche spent 3½ years on this work, and received for it 80,000 fr. It was much injured by a fire in 1855, but has been skilfully restored by *Mercier* and *Fleury*.

Opposite the Hémicycle was a large painting by *Ingres*, representing Romulus victorious over Acron, king of the Sabines (temporarily removed). — In an adjoining room, to the left as we quit the Amphitheatre, are casts of the sculptures of the temples of Zeus at Olympia and Nike Apteros at Athens, of the statue of Mausolus (now in London), etc.

Next follow a corridor and a gallery, with casts of Greek sculptures, not yet finally arranged. These communicate with the vestibule, whence a staircase, to the left of the entrance to the inner court, ascends to the —

First Floor. — On the wall of the staircase is a copy of a fine fresco by *Pinturicchio*, representing the Betrothal of Emp. Frederick III. and Eleanor of Portugal. — On the S. and N. sides of the glass-roofed court are galleries adorned with sixty-two copies from Raphael's loggie in the Vatican, by the brothers *Balze*. The S. side, opposite the staircase, contains a valuable collection of casts from small antiques and Renaissance works. — The parallel gallery, partly occupied by the library, the main portion of which is on the E. side, above the large vestibule, contains copies of paintings: *Rembrandt*, Directors of the Clothworkers' Guild; *Potter*, Bull; *Fr. Hals*, Officers of St. George; three copies after *Velasquez; Guido*, Aurora. Also *Drawings by the old masters; and cork-models (by *Pelet*) of Roman buildings.

The rooms on the E. side also contain copies of paintings in foreign countries. 1st Room. *Van Dyck*, Children of Charles I.; *Rembrandt*, Soldier of fortune; *Velasquez*, Surrender of Breda; *Correggio*, Madonna and Child with Mary Magdalen and St. Jerome; *P. Veronese*, Venice receiving Justice and Peace; *Van der Helst*, Banquet of Civic Guards, Martyrdom of St. George; *Poussin*, Death of Germanicus; Velasquez, Olivarez; *Turner*, Building of Carthage. Also drawings, engravings, photographs of paintings by Baudry, and busts. — The following passage contains small copies, and beyond it is a gallery affording a good survey of the Hémicycle of P. Delaroche. — Salle du Conseil: Portraits; busts; copies of three scenes from the life of St. Ursula, by Carpaccio (others in the above-mentioned passage); eight torch-holders in wood (time of Louis XIV.); clock in the style of Boule. — We return to the entrance by the N. gallery.

The Vestibule des Ecoles (Pl. 5), beside the chapel, contains a monument to Ingres, with his bust in bronze, and medallions of Flandrin and Simart by Guillaume. We next enter the —

Cour du Mûrier, with galleries containing sculptures executed at Rome by former pupils and casts of ancient bas-reliefs. At the end is the monument of *Henri Regnault*, the painter, and other pupils killed during the defence of Paris in 1870-71; between the columns bearing the names are a bust of Regnault and a statue of a Youth offering him an olive-branch, by *Chapu*. On the wall next to the Vestibule des Ecoles: Galatea of *Raphael*, copied on porcelain

by Balze. Below, and in the corridors on the same side, are casts from the terracotta frieze of the Ospedale del Ceppo at Pistoja, by the *Della Robbia* (15th cent.).

Opposite this wall is another vestibule containing several copies, next to which is the SALLE DE MELPOMÈNE, occupied with the remainder of the Musée des Copies and used for the exhibition of competitive works. On Sun. and on the occasion of such exhibitions this room may also be entered from the Quai Malaquais (Pl. 10). The rooms on the first floor on this side are also used for exhibitions.

The vestibule next the Cour du Mûrier contains paintings removed for restoration in 1893: copies, after *Giotto;* Assembly of the Gods, after *Raphael;* Descent from the Cross, after *A. del Sarto* and *Garofalo.*

Principal copies (from right to the left): *Velazquez*, Don Fernando and Philip IV.; *Filippo Lippi*, Madonna; *Giov. Bellini*, Virgin and saints; *Mich. Angelo* (above), Sibyls and Prophets: *P. Veronese* (below), Adoration of the Virgin; *Titian*, Patron saints of Venice, Death of St. Peter the Dominican; *Palma Vecchio*, St. Barbara; *Titian*, Heavenly and earthly love, Assumption; *Raphael*, Jurisprudence; *A. del Sarto*, Last Supper (fresco); *Perugino*, Marriage of the Virgin; *Verocchio*, Baptism of Christ; *Masaccio* or *Filippino Lippi*, Miracle of St. Peter; *Raphael*, Attila expelled from Rome; *Fil. Lippi*, Vision of St. Bernard: *Raphael*, Christ at the Sepulchre, Psyche fetching water from the Styx; *Holbein*, His wife and children; *Rembrandt*, Lesson in anatomy; *Raphael*, Disputation regarding the Sacrament, Marriage of the Virgin; *Botticelli*, Adoration of the Magi, Strength; *Mantegna*, Virgin, angels, and saints; *Raphael*, School of Athens; *Sodoma*, Swoon of St. Catharine; *Masaccio*, St. Paul in the prison of St. Peter; *Raphael*, Leo X.; *Masaccio*, Liberation of St. Peter. — Small room at the end, to the left (Pl. 6), contains prize-works in painting and sculpture. — In the next room (Pl. 7) are prize-works in sculpture and engraving. — Third Room (Pl. 8): prize-works in painting since the end of the 17th cent. — Vestibule next the Quai Malaquais: Copies of *Michael Angelo;* casts from the antique.

II. FROM THE ECOLE DES BEAUX-ARTS TO THE LUXEMBOURG.

St. Germain-des-Prés. St. Sulpice.

The Rue Bonaparte leads in 3 min. from the Ecole des Beaux-Arts to **St. Germain-des-Prés** (Pl. R, 19; *IV*), one of the most ancient churches in Paris. It belonged to the powerful abbey of St. Germain, founded in the 6th cent., the abbots of which were sometimes cardinals and even kings, as in the case of Hugh Capet and Casimir V. of Poland. The abbey was originally dedicated to St. Vincent, but afterwards to St. Germain, a bishop of Paris, and was once surrounded by meadows, including the famous 'Pré-aux-Clercs'. The nave is said to belong to an edifice of 1001-1014, but the style is rather that of the end of the 11th century. The choir, consecrated in 1163, was afterwards altered, particularly in the windows, which show a tendency to Gothic. During the Revolution the church was used as a saltpetre-manufactory, and fell into a very dilapidated condition, but it was restored in 1824-36.

The INTERIOR was redecorated in 1852-61 with gilding and polychromatic paintings, and with admirable Mural Paintings, by *Hippolyte Flandrin* (d. 1864) and other masters under his superintendence. There are twenty on each side of the NAVE, placed in pairs over the arches, representing parallel scenes from the Old and New Testament. On the left side of the entrance: the Burning Bush and the Annunciation; the Promise of

a Redeemer and the Nativity; the *Prophecy of Balaam and the Adoration of the Magi; the *Passage of the Red Sea and the Baptism of Christ; Melchisedek's offering of bread and wine to Abraham and the Institution of the Eucharist. — On the other side, returning towards the entrance: the Sale of Joseph and the Betrayal of Christ; the Offering of Isaac and the Death of Christ; *Jonah issuing from the whale's belly and the Resurrection; the Scattering of the nations and the Dispersal of the apostles; the Ascension and Preparations for the Last Judgment. — Above are figures from the Old Testament, on a golden ground.

The Choir is embellished with two large paintings on a golden ground, also by *Flandrin*: on the left the Entry of Christ into Jerusalem; on the right the Bearing of the Cross. Then, above the arcades, the Prophets and Apostles, and the angel, lion, bull, and eagle, the symbols of the Evangelists.

In the N. Transept are paintings by *Cornu* (d. 1871), more recently executed, representing on the right Christ among the children, the Mission of the apostles, the Transfiguration, and the Descent into hell; and on the left the Finding of the Cross.

The S. Transept contains, on the right, the tomb of *Olivier* and *Louis de Castellan* (d. 1644, 1699), by *Girardon*. To the left, above the altar, is a marble statue of St. Margaret, by *J. Bourlet* (1705).

Choir Chapels. The second chapel on the right contains the monument of *James, Duke of Douglas* (d. 1645). — The following chapel contains slabs of black marble to the memory of the philosopher *Descartes* (d. 1650) the learned *Mabillon* (d. 1707), and *Montfaucon* (d. 1641). — Behind the high-altar is the modern Chapel of Notre-Dame, with painted reliefs of the Adoration of the Magi and the Presentation in the Temple. — In the chapel of SS. Peter and Paul is the monument of the poet *Boileau* (d. 1711), whose remains were brought here from the Sainte-Chapelle. — The following chapel contains a second monument of the *Douglas* family.

The N. Transept contains a statue of St. Francis Xavier, by G. Cousto u, and the monument of *Casimir V.* (d. 1672), king of Poland, who was at first a Jesuit, then a cardinal, and in 1648 succeeded his brother on the Polish throne, but abdicated in 1668 and resumed his cowl as abbot of St. Germain-des-Prés. By the wall, opposite the pulpit, is the monument of *Hippolyte Flandrin* (d. 1864), painter of the frescoes mentioned above.

Near the door, in the N. aisle, is a marble statue of the Virgin of the 14th century.

Behind the church of St. Germain is the *Palais Abbatial*, dating from the latter half of the 16th cent., a relic of the ancient Abbey. It is in private possession. The *Abbey Prison*, notorious for the massacres of Sept. 1792, was situated farther back, on a site now traversed by the Boulevard St. Germain.

The grounds to the right of the church are embellished with a bronze *Statue of Bernard Palissy* (p. 140), by Barrias.

The S. side of the church adjoins the Boul. St. Germain (p. 223), in which is a *Statue of Diderot* (1713-84), in bronze, by Gautherin. To the S.W. runs the handsome *Rue de Rennes*, leading to the Gare Montparnasse (p. 279). We continue to follow the Rue Bonaparte, to the left, and in a few minutes reach the *Place St. Sulpice.*

***St. Sulpice** (Pl. R, 19; *IV*), situated in the Place of that name, is the richest and one of the most important of the churches on the left bank of the Seine. The rebuilding of the church was begun in the reign of Louis XIV. and finished in 1749, chiefly after the plans of *Servandoni.*

The church is remarkable for its imposing dimensions (length

462 ft., width 183 ft., height 108 ft.). The façade, which is considered one of the best of the early part of the 18th cent., consists of a Doric and an Ionic colonnade, placed one above the other. It is flanked with two towers, the highest of which, rebuilt by Chalgrin, and 224 ft. high, is alone finished. The chief portal is approached by five flights of steps, divided by the bases of the columns.

The INTERIOR consists of nave, aisles, transept, and eighteen lateral chapels. The spherical vaulting is borne by Corinthian pillars. Adjoining the second pillar are bénitiers consisting of two enormons shells (*tridachna gigas*), presented to Francis I. by the Republic of Venice, resting on rock-work of marble designed hy *Pigalle*. The chnrch contains indifferent oil-paintings by *Van Loo*, the chapels interesting frescoes.

RIGHT AISLE. 1st Chapel: Jacob wrestling with the Angel; Heliodorns expelled from the Temple; on the ceiling St. Michael; all by *Eugène Delacroix* (1861). — 2nd Chapel: Religion solacing a dying man; Efficacy of prayer for the dead; by *Heim*. — 3rd Chapel: St. Roch praying for the plague-stricken; Death of the saint in the prison of Montpellier; by *Abel de Pujol* (1821). — 4th Chapel: Scenes from the life of St. Maurice, by *Vinchon* (1822). — 5th Chapel: Marble monument of the curé Langnet (d. 1870), by *Slodtz*.

LEFT AISLE. 1st Chapel: St. François Xavier resuscitating a dead man, and Miracnlous cure of sick persons at the burial of the saint, by *Lafon* (1859). — 2nd Chapel: St. François de Sales preaching in Savoy, and Ste. Chantal receiving from the saint the constitution of a new order of nuns, by *Hesse* (1860). — 3rd Chapel: St. Paul's Conversion, and St. Paul in the Areopagus, by *Drolling* (1850). — 4th Chapel: St. Vincent de Paul recommending fonndlings to the care of sisters of charity, and the saint at the death-bed of Louis XIII., by *Guillemot* (1825).

TRANSEPT. Left arm: Betrayal by Judas, and the Crucifixion. Right arm: Resurrection and Ascension, and Prophets. These are all by *Signol* (1874-76). On the pavement here a *Meridian Line* was drawn in 1743, with the signs of the zodiac. It is prolonged to an obelisk of white marble which indicates the direction of due north, while towards the S. it corresponds with a closed window, from a small aperture in which a ray of the sun falls at noon on the vertical line of the obelisk.

CHOIR CHAPELS, N. or left side. 1st: Martyrdom and Triumph of St. John the Evangelist, by *Glaize* (1859). — 2nd: S. Carlo Borromeo at a procession during the plague at Milan, and The saint administering the last sacraments to Pius IV., his uncle, by *Pichon* (1867). — 4th: St. Louis, king of France, carrying a dying man dnring the plague, and The king administering jnstice nnder the oak of Vincennes, by *Matout* (1870). — Above the side-entrance: Death of the Virgin, by *Bin* (1874).

CHOIR CHAPELS, S. or right side. 1st: St. Denis preaching to the heathen Romans, and Condemnation of the saint, by *Jobbé-Duval* (1859). — 2nd: St. Martin dividing his cloak with a beggar, and The saint resnscitating a dead man, by *Mottez* (1863). — 3rd: Ste. Geneviève succouring Troyes (Champagne), and Miracles wrought by her relics during a procession, by *Timbal* (1864). — 4th: Nativity of the Virgin, and Her presentation in the Temple, by *Lenepveu* (1864). — Above the door of the Sacristy: Assumption, by *Bin* (1874).

The statue of the Virgin in the chapel behind the high-altar, by *Pajou* (d. 1809), is lighted from above. The fresco of the Assumption on the dome is by *Lemoine* (d. 1737). The statues of St. Paul and St. John by the sacristy are by *Pradier*; those of the twelve apostles by the pillars of the nave are by *Bouchardon*. — The pulpit is supported solely by the steps which ascend to it. The fine organ, originally built by Cliquot and reconstructed hy Cavaillé-Coll, has 6 keyboards, 118 stops, and abont 7000 pipes. The organist, M. Widor, is one of the best in Paris, and the choir has a repntation for its 'plain song'.

The PLACE ST. SULPICE in front of the church is adorned with the

handsome *Fontaine St. Sulpice*, designed by *Visconti*, and erected in 1847. The fountain consists of three concentric basins, one above the other, and is embellished with statues of the four most celebrated French preachers: Bossuet (d. 1704), Fénelon (d. 1715), Massillon (d. 1742), and Fléchier (d. 1710). The long building on the S. side of the Place is the *Séminaire de St. Sulpice*, for the education of priests. On the W. is the *Mairie of the 6th Arrondissement;* the ceiling-painting in the Salle des Fêtes is by Lévy.

The Rue Férou, to the left of this building, leads straight to the *Musée du Luxembourg* (p. 250). Or we may follow the Rue St. Sulpice, to the left of the church, and take the Rue de Tournon, the second cross-street to the right, which ascends to the Palais du Luxembourg.

III. PALACE, GALLERY, AND GARDEN OF THE LUXEMBOURG.

1. Palais du Luxembourg.

The **Palais du Luxembourg** (Pl. R, 19; *IV*), now the seat of the French *Senate*, was erected in 1615-20 for *Marie de Médicis*, widow of Henri IV., by *Jacques Debrosse*, one of the ablest French architects of the beginning of the 17th century. It occupies the site of the old Hôtel de Luxembourg, a mansion from which it derives its name. It bears some resemblance to the palaces of Florence, and particularly to the court of the Pitti Palace, Marie's ancestral home, but is at the same time an unmistakably French creation. The principal façade, which notwithstanding many restorations still reveals the original design, looks towards the Rue Vaugirard on the N. side, opposite the Rue de Tournon. It is nearly 100 yds. in width, and consists of three pavilions connected by galleries. Each of the three stories is adorned with pillars. Important alterations, the chief of which was the addition of the columns in the court, were made by *Chalgrin* in 1804, by order of Napoleon I. The façade towards the garden, formerly similar to the principal front, was restored under Louis Philippe in 1836-44 by *A. de Gisors*, who adhered as far as possible to the style of the original building.

The palace continued to be a royal residence down to the Revolution. Its last occupant, the Count of Provence, afterwards Louis XVIII., left it in June, 1791. The Convention converted it into a state-prison. In 1795 the building was named the *Palais du Directoire*, and afterwards, in 1799, the *Palais du Consulat*. The Consulate, however, sat here for a short period only, as Bonaparte removed his residence to the Tuileries in February, 1800.

During the first Empire the palace was occupied by the senate, and styled *Palais du Sénat-Conservateur*. After the Restoration, and under Louis Philippe, the *Chamber of Peers* met here. From 1852 to 1870 it was named *Palais du Sénat*, that body having again sat here during the second Empire. It was next occupied by

the offices of the Préfet de la Seine, after the destruction of the Hôtel de Ville; but in 1879, on the return of the Chambers to Paris, the senate resumed its old quarters here.

Part of the palace is shown daily, except Sundays and during the sittings of the senate, from 9 a.m. till dusk.

We cross the court to the foot of the staircase in the corner to the left, where one of the custodians is to be found (gratuity). We are first escorted to the first floor. The rooms on the left are used by different committees of the senate. We obtain a glimpse only into the *Library*, the dome of which is adorned with fine paintings by Eugène Delacroix, representing the infernal regions according to Dante. — The **Salle des Séances* (to which visitors are admitted during the sittings of the senate by tickets obtainable through a senator or on written application to the 'secrétaire de la questure') is one of the most interesting apartments. During the sittings the entrance is by the platform in the middle, at the end of the court, and if the sitting is not of special importance, visitors may sometimes obtain admission here without a ticket. This chamber, which is lighted from above, consists of a small semicircular part, occupied by the president, and a larger part, of the same form, containing the seats of the senators. The 'tribune' is in front of the president's desk. The colonnade at the back is adorned with statues of Turgot, d'Aguesseau, l'Hôpital, Colbert, Molé, Malesherbes, and Portalis. On each side of the president's seat is a painting by Blondel: the peers offering the crown to Philip le Long, and the estates of Tours conferring on Louis XII. the title of 'father of the people'. At the beginning of the larger semicircle is a statue of Charlemagne, by Etex, and one of St. Louis, by Dumont. Facing the seat of the president are two public galleries. — We are next conducted to the *Gallery of Busts*, and to the *Buvette*, formerly the room of Napoleon I., which contains the paintings which adorned it at that period (the chancellor de l'Hôpital returning the seals to Charles IX.; Achille de Harlay rejecting the proposals of the Duc de Guise; Charlemagne; St. Louis; Louis XIV.). Adjoining the gallery and the buvette is the **Salle des Pas-perdus*, formerly the Salle du Trône. The handsome modern decorations in the Louis XIV. style were executed in 1856-80. On the vaulting, in the centre, the Apotheosis of Napoleon I. by Alaux; at the sides, Peace and War, by Brune; at the ends, the Apotheosis of the kings of France, by Lehmann. Handsome chimney-piece of 1880. — The *Grande Galerie*, formerly occupied by the Musée du Luxembourg (p. 250), on the first floor of the E. wing, has a ceiling adorned with an Aurora by Callet (18th cent.) and the Months by Jordaens. — Descending to the ground-floor, we visit, in the W. part of the palace, the small **Chambre de Marie de Médicis*, adorned with paintings by pupils of Rubens. The medallions on the walls are attributed to Van Thulden and Van Huden. The Apotheosis of the queen and other ceiling-paintings are by Hoeck. — The *Chapel*, on the same side, dating

from 1844, is also richly decorated. Opposite the windows are paintings by Gigoux. Behind the altar are the twenty-four Elders of the Apocalypse, by Abel de Pujol. Under the organ is a group of angels, by Jaley.

To the W. of the palace is a wing known as the *Petit-Luxembourg*, now the residence of the president of the senate. It also was probably built for Marie de Médicis. Her chapel, which is seen from the Rue Vaugirard, has been used by the Maronite community since 1893.

2. Musée du Luxembourg.

The Luxembourg Gallery is open daily, except Mondays and the chief holy-days, 10-4, and in summer 9-5 o'clock; on Sundays and holy-days 10-4 only. The gallery is sometimes closed for a considerable period at the end of the year.

The ***Musée du Luxembourg**, a collection of *Works of Living Artists*, consisting chiefly of paintings and sculptures, occupies a building to the W. of the Petit-Luxembourg, on the left side of the Rue Vaugirard. The works of the most distinguished masters are generally transferred to the Louvre, or sent to provincial galleries, about ten years after their death; so that a comprehensive survey of modern French art cannot be obtained in one place.

At the foot of the staircase, to the right, Orpheus charming Cerberus to sleep, to the left, Judith, bronzes by *Peinte* and *Aizelin*. At the sides, to the right, the Lion and the rat, by *P. Victor*; to the left, Vulture on the head of a sphinx, by *Caïn*, and Dogs, by *Frémiet* and *Lami*. On the pediment, Fame distributing crowns to the plastic arts, by *Crauk*.

The arrangement of the works is so often changed that to prevent confusion we shall enumerate the most important of them in the alphabetical order of the names of the artists, that being also the order in which they are arranged in the catalogne (75 c.). Each work bears the name of the artist.

Sculptures.

Aizelin, Psyche. *Allar*, Death of Alceste. *Aubé*, Bailly (bronze). *Barrias (L. E.)*, Young girl of Megara; Mozart (bronze). *Becquet*, Ishmael; St. Sebastian. *Berteaux (Mme.)*, Psyche. *Bonnassieux*, Meditation. *Boucher (Alf.)*, Rest.

Carlès, Youth; Abel. **Carrier-Belleuse*, Hebe asleep. *Carlier*, Gilliatt seized by the octopus. *Cavelier*, Truth; Mother of the Gracchi; Neophyte. *Chapu*, Mercury inventing the caduceus; Joan of Arc at Domrémy. *Chatrousse*, Girl reading. *Christophe*, The kiss. *Cordonnier*, Joan of Arc. *Coutan*, Cupid. *Crauk*, Youth and Love. *Croisy*, The nest.

Dampt, St. John; Grandmother's kiss. *Degeorge*, Youth of Aristotle. *Delaplanche*, Eve after the Fall; Virgin with the lily; Dawn. *Dubois*, *Infant St. John, in bronze; Narcissus; *Florentine singer of the 15th cent., bronze gilt.

**Falguière*, Tarcisius the Martyr; The victor in a cock-fight, in bronze. *Franceschi*, Fortune. *Frémiet*, Pan with a bear.

J.-L. Gérome, Tanagra, painted marble. *Guillaume*, Anacreon; the Gracchi, bronze.

Hiolle, Narcissus; Arion seated on the dolphin.

Idrac, Mercury inventing the caduceus; Salammbô (from Flaubert). *Injalbert*, Hippomenes.

Lanson, Age of iron. *Lemaire (H.)*, Morning. *Lenoir*, Bust of St. John. *Longepied*, Immortality.

Marcello, Bianca Capello, bust. *Marqueste*, Cupid; Galatea; Perseus and the Gorgon. *Mercié*, David, in bronze; Souvenir. *Millet (Aimé)*, *Ariadne; *Cassandra placing herself under the protection of Athena. *Moreau-Vauthier*, Little toper. *Moulin*, A Pompeian discovery.

Pêtre, Maréchal, former maire of Metz, bust. *Peynot*, 'Pro Patria'. *Puech (Denys)*, Syren; Muse of André Chénier (beheaded during the Revolution).

Rodin, St. John, bronze.

Saint-Marceaux, Youth of Dante; Genius guarding the secret of the tomb. *Salmson (Jean Jules)*, Skein-winder, in bronze. *Schoenewerk*, In the morning. *Soulès*, Rape of Iphigenia.

Thomas, Virgil. *Turcan*, The blind and the lame.

On the terrace next the garden are a number of bronzes: *Barthélemy*, Goat-herd; *Charpentier*, Improvisatore; *Christophe*, Fatality; *Gaston-Guitton*, Passenger and dove; *Houssin*, Phaethon; *Laoust*, Indian singer; *Maniglier*, Engraver; *Steiner*, Shepherd and satyr; *Tournois*, Bacchus inventing comedy.

In the Sculpture Gallery are also four glass-cases, containing medals, bas-reliefs, and cameos; and on the walls are nine ancient tapestries, representing châteaux and the coronation of Louis XIV. at Rouen. — In the next room, the first room of the paintings, are three glass-cases containing art objects: bust of Gallia, in ivory, gold, and silver, with topazes, by *Moreau-Vauthier* the sculptor and *Falize* the goldsmith; vessels in metal, porcelain, faïence, and earthenware.

Paintings.

Adam (Em.), Ferryman's daughter.

Bail, Still-life. *Barrias (Fél.)*, Exiles of Tiberius. *Bashkirtseff (Marie)*, The meeting. *Baudry*, Fortune and the child; Truth; Portrait. *Binet*, Back of the farm. **Bonheur (Rosa)*, Husbandry in Nivernais, with masterly animals and charming details. *Bonnat*, Léon Cogniet, the painter; Cardinal Lavigerie; *Job. *Bouguereau*, Triumph of martyrdom (St. Cecilia); The *Virgin as consoler; *Youth and Love. *Breton (J. A.)*, *Blessing the crops; *Recall of the gleaners; Gleaner. *Butin*, Burial of a sailor in Normandy.

Cabanel, *Birth of Venus; Portrait of an architect. *Cabat*, Landscape. *Carolus-Duran*, Lady with a glove; Lilia. *Carrier-Belleuse*

(L. Rob.), Asphalt-workers. *Cazin*, Ishmael. *Chaplin*, *Souvenirs; Portrait. *Chenavard*, Divine tragedy. *Collin*, May ('Floréal'). *Comte*, Henri III. and the Duc de Guise, on their way to Communion on the eve of the latter's assassination. *Constant*, The last rebels. *Cormon*, Cain. *Cot*, Mireille. **Courbet*, Landscape.

Dagnan-Bouveret, The sacred wafer. *Dantan*, Studio. *Dawant*, Children's master-piece. *Delaunay*, Communion of the Apostles; Plague at Rome; Diana. *Demont (Adr.)*, Night (landscape). *Demont-Breton*, Beach. *Desgoffe*, Still-life. **Detaille*, The Dream; March out of the garrison of Hüningen in 1815 (admirable perspective). *Duez*, St. Cuthbert, a triptych. *Dufour*, View of Avignon. *Dupré*, Morning; Evening.

Edelfelt, Divine service on the sea-shore.

Falguière (the sculptor), Fan and Dagger. *Fantin-Latour*, Studio of Manet, the painter. **Feyen-Perrin*, Oyster-fishers. *Flameng*, Sea-piece. *Fouace*, Still-life. *Français*, End of winter; Daphnis and Chloë. *Friant*, All Saints' Day.

Gaillard, Mgr. de Ségur (blind). **Georges-Bertrand*, Fatherland. *Gérôme*, Cock-fight. *Gervex*, Satyr and Bacchante; a Jury. *Giacomotti*, Rape of Amymone. *Gigoux*, Lieut.-Gen. Dwernicki; Ch. Fourier (founder of the Phalanstère). *Gilbert*, Renovating tapestry (crayon). *Glaize*, Ancient Roman conspirators. *Guillaumet*, Evening-prayer in the desert; Laghouat; Seguia, in Algeria. *Guillemet*, View of Bercy in winter. *Guillou*, At the 'Pardon de Ste-Anne'.

Hamilton (*J. M.*; American), Rt. Hon. W. E. Gladstone. *Hanoteau*, Landscapes. *Harpignies*, Landscapes. *Hébert*, Malaria; The kiss of Judas; The Cervarolles (Roman Campagna). *Henner*, The chaste Susanna; The Good Samaritan; Naiad. *Herpin*, View of Paris from the Pont des Saints-Pères, evening. *Humbert*, Madonna with the Infant Christ and John the Baptist.

Isabey, Embarkation of De Ruyter and De Witt.

Jacomin, View of the Forest of St. Germain.

La Boulaye, Sermon in the Bresse. *Lansyer*, Environs of Mentone. *Laurens (J. P.)*, Excommunication of King Robert of France; *Deliverance of the prisoners of Carcassonne. **Lefebvre (Jules)*, Truth, a beautiful figure, but a portrait rather than a type. *Lenepveu*, The Martyrs in the Catacombs. *Lerolle*, In the country. *Leroux (Hector)*, Columbarium; Herculaneum. *Lévy (E.)*, The Meta Sudans in Rome. *Lévy (H.)*, Body of Sarpedon brought to Jupiter. **Lhermitte*, Reapers' pay-day.

Maignan, Apotheosis of Carpeaux. **Meissonier*, Napoleon III. at Solferino, a good example of this master, who excels in individualising his figures within a very limited space; Expectation; landscape and studies. *Mercié*, Venus. *Montenard*, The transport 'Corrèze' leaving Toulon. **Moreau*, Greek maiden with the head and lyre of the murdered Orpheus. *Morot*, Rezonville. *Mosler* (*H.*, an American artist), 'Le Retour'.

Neuville (A. de), 'Le Parlementaire' (drawing); Le Bourget, Streetfight (sketches).

Perret, Priest bearing the Viaticum to a dying man, a scene in Burgundy. *Protais*, Battalion in square (1815).

Rapin, Autumn landscape. *Renard*, A christening. *Ribot*, St. Sebastian; The Samaritan; Jesus and the Doctors. *Robert-Fleury (J. N.)*, Conference at Poissy, in presence of Catherine de Médicis and Charles IX. (1561); Galileo before the Inquisition; Columbus after his return from America. **Robert-Fleury (Tony)*, Old women in the Piazza Navona (Rome); Last Days of Corinth, a thoughtful composition, full of dramatic sentiment. *Roll*, Forward; Scene in Normandy. *Rousseau (Ph.)*, Rat retired from the world; Sleeping storks; Goat eating flowers.

Salmson (H.), Swedish landscape. **Sargent (J. S.;* American), La Carmencita. *Sautai*, Eve of an execution (Rome). *Simonnet*, Ville-d'Avray in winter. *Sylvestre*, Locusta testing the poison prepared for Britannicus.

Tassaert, Distressed family. *Thirion*, Finding of Moses. *Tissot*, Faust and Margaret.

Vollon, Curiosities; Fish. *Vuillefroy*, Return of the flock.

Weerts, Death of Jos. Bara. *Wencker*, Artemis. **Whistler (J. M.;* American), The artist's mother.

Yon, Pont Valentré, at Cahors.

Ziem, Views of Venice. *Zuber*, Hollandsch Diep.

3. Jardin du Luxembourg.

The ***Garden of the Luxembourg** (open daily from early morning till 10 or 11 p.m.) is the only remaining Renaissance garden in Paris. A military band plays here, to the left under the trees, in summer on Tues., Frid., and Sun., from 4 to 5, or from 5 to 6 (comp. p. 33).

Near the railing on the side next the Odéon theatre (p. 29), to the left, are a figure of Bacchus, by *Crauk;* a marble group of Adam and his family, by *Garraud* (1851), and a bust of *Th. de Bonville* (1823-1891), the poet, by *J. Roulleau*.

The *Fontaine de Médicis, by *Debrosse*, in the Doric style, with imitations of stalactites, rises on the same side. Three niches between the columns contain sculptures by *Ottin;* the group in the middle represents Polyphemus surprising Acis and Galatea. At the back of this fountain is a 'Fontaine de Léda'.

In the centre of the garden, in front of the palace, is a large space surrounded by a terrace and balustrade and embellished with an octagonal fountain-basin, and various statues: to the left, Marius amid the ruins of Carthage, by *V. Vilain*, Vulcan, by *Bridan the Elder;* on the other side of the basin, Archidamas about to throw the disc, by *Lemaire;* etc. The dome-covered building visible at the end of the avenue leading from the basin is the Observatory (p. 277). To the left of the garden rises the Ecole des Mines (p. 275).

The terraces around the parterre are embellished with twenty modern statues in marble (brought from the Parc of Sceaux, p. 337) of celebrated Frenchwomen, the stiffness of which does not harmonise well with the garden. The best are Clémence Isaure, by *Préault*, and Mlle. de Montpensier, by *Demesmay*, at the end, to the left (bearing inscriptions). A little farther on, Œdipus at Colonos, by *J. Hugues*. Among the other statues in this part of the garden are the Mask-seller, by *Astruc*, in bronze, and a Dancing Faun, in bronze, by *Lequesne*, by the railing near the Panthéon.

The parterres of the W. side are also embellished with statuary. Thus: (side next the railing) Lion subduing an ostrich, by *Caïn;* Stags, by *Leduc;* Orlando Furioso, by *Du Seigneur;* Wrestlers, by *Ottin;* all in bronze; (side next the palace) Eustache Lesueur, by *Husson;* Family joys, by *Daillon;* Bathsheba, by *Moreau Vauthier;* Faun playing with a panther, by *Caillé;* etc. On the terrace of the Museum are statues belonging to it (p. 251), opposite, Toil, by *Gautherin*. Behind the Museum: Sculpture, by *A. Millet;* Painting, by *Franceschi;* After the contest, by *Levasseur*, and At the Goal, by *A. Boucher*. Farther on is the *Monument of Eugène Delacroix* (1798-1863), the painter, by Dalou. It consists of a fountain with a bronze bust, and bronze figures of Time bringing fame to the artist and the Genius of Art applauding him.

In the vicinity, No. 70 Rue de Vaugirard, is *St. Joseph-des-Carmes*, the former chapel of the monastery notorious for the massacres of Sept. 1792. The crypt (open on Frid.) still shows traces of these atrocities and contains the tombs of the victims. Adjoining is the *Institut Catholique*, a kind of free university, established in 1875.

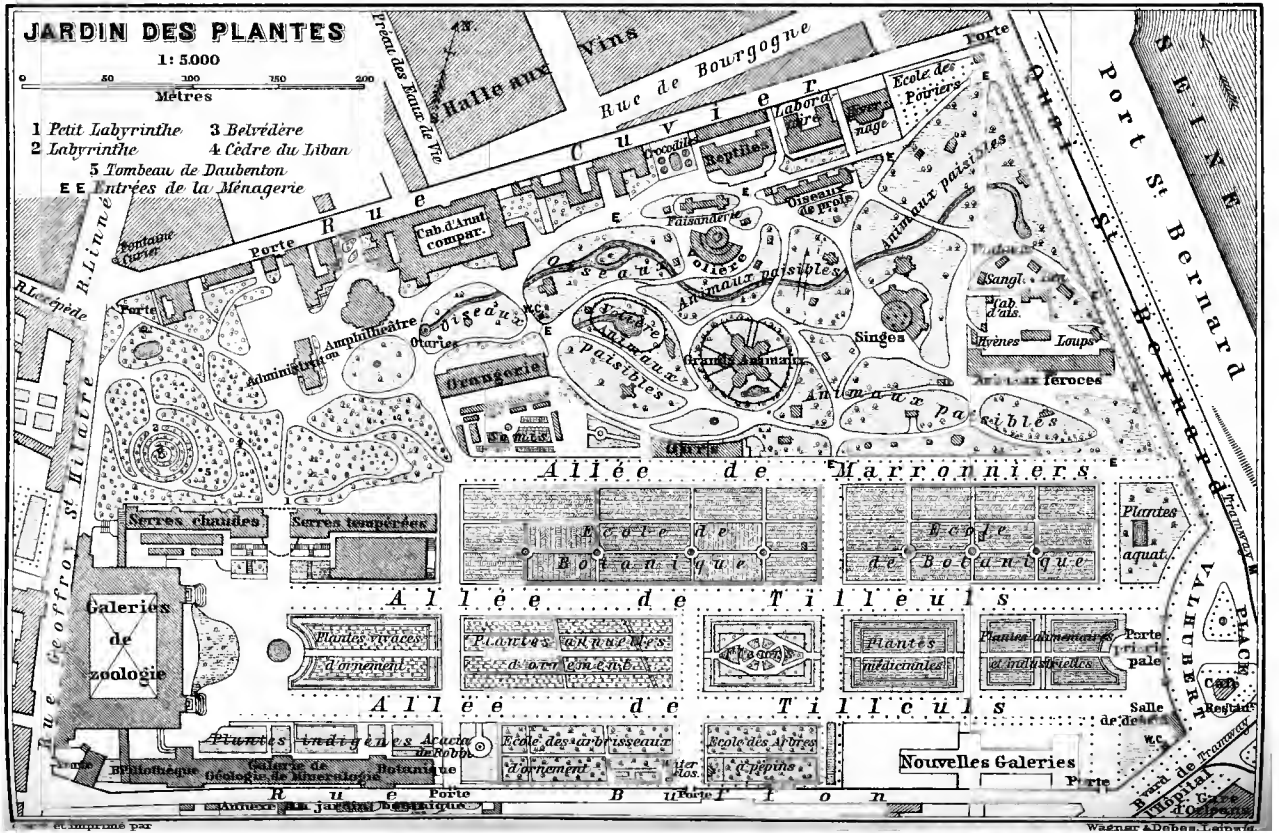
Panthéon, *Sorbonne*, *Musée de Cluny*, etc., see pp. 234, 232, 224; *Observatory*, *Cemetery of Montparnasse*, *Parc Montsouris*, etc., see pp. 277 et seq.

11. The Jardin des Plantes and the Gobelins.

I. FROM THE LOUVRE TO THE JARDIN DES PLANTES.

Saturday is the only day on which it is possible to visit both the Jardin des Plantes, with its galleries, and the Gobelins. As the latter are closed at 3 p.m., the best plan is to interrnpt the visit to the Jardin des Plantes and return to it later. On Wed. the Natural History Galleries are closed, on Sun. and Thnrs. they are open to the public, and on Tues. and Frid. on application; but on these days there is no admission to the Gobelins. — Luncheon should be taken before starting, or at the *Café-Restaurant* in the Place Valhubert, at the entrance to the Jardin des Plantes. — Omnibns to the Gobelins direct, see p. 260.

The pleasantest way of reaching the Jardin des Plantes is by steamboat (see p. 22). The piers nearest the Louvre are at the Pont des Arts (p. 238) and the Pont-Royal (p. 262), on the right bank, and near the *Pont des Saints-Pères* or *Pont du Carrousel*, on the left bank, which connects the Place du Carrousel (p. 146) with the Rue des Sts. Pères. This handsome bridge, constructed in 1832-34 by *Polonceau*, spans the river with three iron arches, and is embellished with colossal statues in stone: Plenty and Industry on the right bank, and the Seine and the City of Paris on the left



Wagner & Debes, Leipzig.

From the steamboat we observe on the left the Louvre and the tower of St. Germain-l'Auxerrois (p. 60), and on the right the Institut (p. 238). Beyond the Pont des Arts the Monnaie lies on the right. We next observe the statue of Henri IV. on the right, and pass under the Pont-Neuf. On the right rises the Palais de Justice; on the left is the Place du Châtelet, with its fountain and theatres. Beyond the Pont au Change the Tribunal de Commerce is on the right, and beyond the Pont Notre-Dame we observe the extensive Hôtel-Dieu on the same side. We next pass under the Pont d'Arcole. On the left rises the Hôtel de Ville, and on the right, on the other side of the island, Notre-Dame (p. 219). On the left we next observe St. Gervais (p. 67), and in the distance the dome of St. Paul and the Colonne de Juillet (p. 70). We next have the Ile St. Louis (p. 222) on the left and the Cité on the right, passing under the Pont St. Louis. To the right, the Morgue (p. 222). Farther on, the Pont de la Tournelle and the Pont Sully (p. 71). On the right are the Halle-aux-Vins and the Jardin des Plantes. We disembark below the *Pont d'Austerlitz*, which was enlarged in 1884-5 to a width of 100 ft. and is now one of the most important bridges in Paris.

II. JARDIN DES PLANTES.

In the ***Jardin des Plantes** or *Muséum d'Histoire Naturelle* (Pl. G, R, 22, 25; *V*), which lies at the E. end of the quarters of the city on the left bank, are concentrated most of the Parisian institutions connected with natural science. Besides the zoological and botanical garden, it comprises natural history collections, laboratories, and a library. Lectures on natural history, to which the public are admitted gratuitously, are also given here in the *Amphithéâtre*, a hall capable of containing 1200 persons. Among the scientific men of European celebrity who have taught here may be mentioned the botanists De Jussieu (Bernard d. 1776, Laurent d. 1836, Adrien d. 1853), the mineralogists Daubenton (d. 1799) and Haüy (d. 1822), and the zoologists Buffon (d. 1788), Lacépède (d. 1826), Lamarck (d. 1829), Cuvier (d. 1832), and Geoffroy St. Hilaire (d. 1844).

The *Jardin des Plantes*, in the wider sense, is open daily from an early hour till dusk, but the Ménagerie, the Collections, the Hothouses, and the Library are shown at certain hours only. The *Ménagerie* is open daily from 11 to 5 (6 on Sun.) from 1st March to 31st Oct., and from 11 to 4 during the rest of the year. The *Galeries des Animaux Vivants* are open to the public on Tues., 1-4 or 5 when the animals are not outside, and also on other days by tickets obtained from the 'Administration' (p. 256). — The *Galleries of Natural History* are open to the public on Sun. and Thurs. 11-4, and on Tues., Frid., and Sat. by ticket. — The *Gallery of Palaeontology* and the *Hothouses (Serres)* are shown by ticket only, the former on Tues., the latter on Tues., Frid., and Sat., 1-4. The *Grande Serre*, however, is open daily except Mon. and Sat., 1-4. The *Library* is open daily from 10 to 4, except on Sun. and holy-days, and during the vacations (Sept. and a fortnight at Easter). — From the above it will be noted that everything may be seen on Tues.; the tickets, which are readily granted to strangers,

are available for 5 persons. On Sun. the Ménagerie and Natural History Galleries are open free.

The Jardin des Plantes, projected in 1626, was founded by *Guy de Labrosse*, one of the most eminent botanists of his time, about 1635, when he laid out the *Jardin Royal des Plantes Médicinales*. After several years of mismanagement by the court physicians, the celebrated *Buffon* was appointed director of the gardens in 1732. He entirely remodelled them, founded collections in every department of natural history, and gave the whole establishment the name of *Jardin du Roi*. Buffon was succeeded by *Bernardin de Saint-Pierre*, who transferred hither the royal menagerie of Versailles in 1793, and opened the library in 1794. The garden was then called *Muséum d'Histoire Naturelle*, by which name it is still officially known. Under Napoleon I. the collections were considerably enlarged. In our own times the garden was long under the charge of *M. Chevreul*, the celebrated chemist and centenarian (1786-1889), and *M. E. Fremy* (1814-1894).

The Jardin des Plantes (see annexed Plan), which covers an irregular quadrilateral area of 75 acres, is divided into two distinct parts. (1) The *Jardin Botanique*, extending from the principal entrance in the Place Valhubert to the Galerie de Zoologie at the other end. (2) The *Ménagerie*, or zoological department, to the right (N.) of the first, ending at an eminence, 80 ft. high, called the *Labyrinthe*.

We shall first describe the second and most frequented of these three parts. The annexed plan will enable visitors to find their way without difficulty. The scientific names of the animals, as well as those of the plants, and their place of origin are marked in each case.

Ménagerie. — Entering from the Place Valhubert, we turn to the right and proceed to visit the 21 cages of the *Animaux Féroces*. [Admission to the houses when the animals are inside, see p. 255.] The surrounding enclosures are occupied by the *Animaux Paisibles*, including numerous antelopes, deer, and other animals of the kind.

A little to the W. of the Animaux Féroces is the *Palais des Singes*, or monkey-house, the inmates of which are an unfailing source of amusement. A little farther to the W. are numerous other graminivorous or 'peaceable' animals, and on the left we observe the *Rotonde des Grands Animaux*, containing elephants, a hippopotamus, camels, etc. The elephant, as usual, is the favourite here, but the most generous of his admirers never succeed in satiating his prodigious appetite. — A few paces to the S. of the Rotonde is the *Fosse-aux-Ours*, or bears' den, adjoining the botanical garden. — To the N. and N.W. of the rotunda are the cages of the *Birds of Prey*, the *Grande Volière*, or aviary, the *Faisanderie*, and the pavilion of the *Reptiles*, which is specially interesting. Adjacent is the *Crocodile Pond*. Proceeding hence to the S. we reach the Anatomical Gallery (p. 257) on the right, and the basin of the *Otary* or *Sea Lion* (fed at 3 p.m.) on the left. Behind this is the *Orangery* (shown by ticket on lylike the other hothouses, see p. 255). Farther on are the *Amphithéâtre*, or lecture-hall (to the right of which is Cuvier's house), and the office of the '*Administration*', where the tickets mentioned at p. 255 are obtained.

The *Labyrinthe*, as the artificial mound at the N.W. corner of

the garden is called, is planted with carefully-kept hedges, and intersected by numerous paths. It has been formed almost entirely of rubbish collected from the neighbouring Quartier St. Victor, and is surmounted by a pavilion called the *Gloriette*, the view from which is partly obstructed by the trees. The sun-dial at the top bears the inscription — 'Horas non numero nisi serenas'.

On the N.E. side of the hill is a magnificent *Cedar of Lebanon* (Pl. 4), 10 ft. in circumference, planted here in 1735 by the elder Jussieu, who brought it home from Syria. A little higher up is a monument to the memory of *Daubenton* (d. 1799; Pl. 5), an eminent naturalist and director of the Jardin des Plantes.

A gate beyond the labyrinth leads into the Rue Linné, at the corner of which and the Rue Cuvier rises the *Fontaine Cuvier*, erected in 1840 from designs by Vigoureux. It consists of a niche with a statue of Nature sitting on a lion, and holding a tablet with the inscription '*rerum cognoscere causas*'.

On the other side of the labyrinth are the hothouses for tropical plants *(Serres Tempérées* and *Serres Chaudes)*; adm., see p. 255.

***Galleries** (admission, see p. 255). The natural history galleries of the Jardin des Plantes are among the most extensive in existence, though their arrangement has hitherto been unsatisfactory.

GALLERIES OF COMPARATIVE ANATOMY, ANTHROPOLOGY, AND PALÆONTOLOGY, to the right as we come from the Ménagerie, a little before the amphitheatre (to be removed to new buildings on the other side of the garden). — The *Gallery of Comparative Anatomy*, a very extensive collection founded by Cuvier, occupies fourteen rooms, three on the ground-floor, and eleven smaller on the first floor.

GROUND FLOOR. Outside the entrance is placed the body of a whale, with the whalebone complete. The 1st and 2nd Rooms on the right contain skeletons of large fish and amphibious animals. The 3rd Room, on the opposite side, by which visitors quit the building, is set apart for the skeletons of large quadrupeds. — The eleven rooms on the FIRST FLOOR contain skeletons and anatomical preparations of all kinds, in spirit, or modelled in wax. Staircase at the end, see below.

The *Gallery of Anthropology* occupies the thirteen remaining rooms of the first floor. Every variety of the human species is represented here by means of casts, portraits in water-colours, photographs, busts, mummies, and even by fossils. — The last room is connected by a passage with the second room of the previous collection, through which we retrace our steps to the 11th room. We then descend by a staircase to the left, which leads to the exit on the ground-floor.

The court surrounded by the buildings of the collections just named contains the *Gallery of Palaeontology*, which chiefly consists of the fossilised skeletons of such extinct animals as the megatherium, dinornis, glyptodon, mastodon, Irish elk, cave-bear, etc. The Palæotherium Magnum, by the exit-wall, is unique.

The *Galleries of Zoology are arranged in a handsome new building on the W. side of the Botanical Garden. The façade is embellished with a figure of Science in high-relief, by E. Guillaume, and medallions of famous naturalists. We enter from the right side. On the ground-floor, in front, is a gallery, behind which is a central hall, 180 ft. long and 85 ft. wide, surrounded by wings, 25 ft. wide. A staircase ascends from each end of the gallery to the upper floor above the latter and above the side-wings.

Ground-Floor: *Mammals*, *Reptiles*, and *Fishes*. — 1st Gallery, to the left of the entrance. The first case in the centre, that to the right, and part of that to the left, are occupied with a rich collection of *Quadrumana*, from the smallest monkeys to gorillas, chimpanzees, and orang-outangs. In the other cases: *Carnivora;* lions, tigers, leopards, and other feline animals, etc.

Central Hall: *Large Mammalia*. — Giraffes, elephants, hippopotami, rhinoceroses, camels, buffaloes, etc. Skeletons of large whales. — Sides. In the half next the garden and the small rooms at the ends: *Mammalia* of various kinds, the most interesting being in the central glass-cases. In the opposite half: *Fish;* dried specimens in the central cases, specimens in spirits in the cases along the wall. — We ascend the staircase (at the end of the gallery) to the first floor.

First Floor: *Birds*, *Reptiles*, *Batrachians*, *Molluscs*, *and Zoophytes*. — In the Vestibule: Pearl-oysters and pearls. The Gallery next the garden contains the finest *Specimens of the very rich collection of *Birds*. In the centre are first the smallest species and those distinguished by fine plumage, such as humming-birds, birds of paradise, etc.; then birds of prey. At the sides, climbing birds (parrots, etc.), birds of prey, and nocturnal birds. — Round the hall: next the front gallery, web-footed, wading, and gallinaceous birds. — Cross-gallery next the hothouses, Mammalia and a collection of European birds, presented to the museum; collection of *Birds' Nests*. — Other long gallery, *Reptiles*, tortoises, crocodiles, serpents, etc.; frogs. Round the hall: *Molluscs (shells)* and *Zoophytes*.

Second Floor: *Insects*, *Crustacea*, etc., *Molluscs* and *Zoophytes* preserved in alcohol, dried, or fossilified. Fine collection of butterflies. Cocoons. Two large nests of termites or white ants; star-fish.

Third Floor (only on the side next the garden): interesting collection of *Nests of Insects*, suchas wasps, hornets, spiders, ants, and illustrations of damage from insects to plants, wood, books, and even metals; silkworm-cocoons; bee-hives. Fine specimens of *Crustacea*: crabs, cray-fish, lobsters, sea-spiders, squillidæ, etc.

The Gallery of Geology and Mineralogy, with the gallery of botany and the library, occupies the long building beside the galleries just named. — At the entrance are specimens of unusual size. The *Vestibule* contains the collection of the celebrated mineralogist Haüy (1743-1822), who spent forty years in its formation. This room and the ends of the adjoining gallery are adorned with mural paintings by Biard of Arctic scenery and various natural phenomena.

The *Gallery*, to the left, is 300 ft. long, and is divided longitudinally into three sections, the sides being higher than the centre. The small cabinets contain specimens unclassified. — The *Geological Collection* comprises (1) Varieties of earth, in the central glass-cases, (2) Rock specimens and (3) Fossils, in the cases in the side corridors, and (4) Geographical collection, in the drawers. — The *Mineralogical Collection* is distributed round the gallery, and is

arranged to facilitate the study of the composition of minerals, and the uses to which they may be applied. At the beginning, to the right, and farther on, is the collection of precious stones. — In the centre are statues of *Cuvier*, by David d'Angers, and *Haüy*, by Brion. — The collection of *Meteorolites*, also placed here, is one of the largest in the world. One of the specimens weighs nearly 13 cwt.

The GALLERY OF BOTANY adjoins the preceding and is entered from it. Only a portion of it is open to the public. In the *Vestibule*, with a statue of *Adrien de Jussieu*, by Legendre-Héral, are interesting specimens of *Exotic Plants*, date and other palms, bamboos, sugar-canes, tree-ferns, etc. The collection contains, among other objects, specimens of fruit preserved or imitated in wax, wax models of exotic fruits by Robillard d'Angelle, and of fungi, executed by Pinson, and a collection of fossil-plants, in the glass-cases at the sides. — The herbaria on the upper floor are open to students only. In 1885 the collection was enriched by the herbarium of Lamarck, repurchased from the University of Rostock.

The LIBRARY, in the part of the building next the Ménagerie, contains about 80,000 vols. and a valuable collection of MSS., original drawings, and paintings of flowers and fruit on vellum.

The **Botanic Garden** is divided into quadrangular beds by a number of handsome avenues. Many of the trees and flowers now common in Europe have been introduced and naturalised by the directors of the Jardin des Plantes. Adjoining the Ménagerie is the *Ecole de Botanique*, open daily except Sun. and holy-days, 6-11 a. m. and 1-6 p. m. The edible herbs are denoted by green labels, medicinal plants by red, poisonous plants by black, those used in dyeing by blue, and ornamental plants by yellow. At the end next to the quay are the *Aquatic Plants;* and the distribution of the other plants is shown on the accompanying plan. Within the garden is the *Ecole des Arbrisseaux d'Ornement*, which contains the first acacia ('Robinia pseudacacia') introduced into Europe. It was brought to France by Robin in 1601, and planted here in 1636. Lastly, a little farther to the E., are the nurseries of apples, pears, nuts, and stone-fruit, and the new Galleries of Comparative Anatomy, etc., begun in 1893 (comp. p. 257).

To the N. of the Jardin des Plantes is the *Halle aux Vins* (open from 6 a.m. to 6 p.m.); and near the S.W. angle are the large *Hôpital de la Pitié* (729 beds) and the *Prison of Ste. Pélagie.*

III. FROM THE JARDIN DES PLANTES TO THE GOBELINS.

The Gobelins are nearly 1 M. to the S.W. of the Place Valhubert (tramway, see Appx.). We follow the Boul. de l'Hôpital, which runs between the Jardin des Plantes and the Gare de l'Est (p. 198), and is so called from the *Hôpital de la Salpêtrière* on the left. This vast establishment, originally an arsenal, built by Louis XIII., has been converted into an asylum for aged and insane women, with a department for the treatment of nervous diseases. It includes

45 blocks of building, with 4682 windows. In front is a *Statue of Dr. Pinel* (1745-1826), an eminent benefactor of the insane, by Durand. The large amphitheatre of the institution also contains a painting by *Robert-Fleury*, in which Dr. Pinel is represented as delivering the insane from torture.

The Boulevard St. Marcel diverges here to the right, passes the *Horse Market* and a bronze *Statue of Joan of Arc*, by Chatrousse, and crosses the *Avenue des Gobelins*. We follow the latter to the left and soon reach the manufactory on the right (No. 42).

The Gobelins may be reached direct by the *Omnibuses* from the Gare du Nord to the Boul. St. Marcel (K); from the Place de la Répnblique to Montsouris (U); and from the Halles to the Porte d'Ivry (TQ); also by the *Tramways* from the Châtelet to Vitry and from Montparnasse to the Bastille.

The **Gobelins** (Pl. G, 23), the state-manufactory of the famous tapestry of that name, contains an interesting collection of ancient tapestries. The manufactory is open to the public on Wed. and Sat., 1-3 o'clock.

In 1450 *Jean Gobelin* erected a dyeing establishment on the *Bièvre*, a brook on the left bank of the Seine. With this his successors combined a manufactory of tapestry, which acqnired so high a reputation that *Colbert*, the minister of Louis XIV., and a great patron of industrial enterprise, bought the establishment in 1662, and caused it to be carried on at the expense of government. In course of time it was fonnd that the manufactory did not pay; but it was believed to exercise a stimulating influence on the national industries of a similar kind, and the government prided itself on being able to produce fabrics of a kind unrivalled in the rest of the world. From a very early period, therefore, these choice manufactures have been excluded from the public market, and have been reserved for the use of the state and for the decoration of public buildings, or presented as gifts to foreign courts, ambassadors, and other persons of high rank. The *Savonnerie*, a carpet-factory originally founded in 1604 by Marie de Médicis in an old soap-manufactory, was united with the Gobelins in 1826.

The loom resembles that in ordinary use. The small part of the design on which the workman is actually engaged is drawn in chalk on the stretched threads. The picture to be copied is at his side, and in front of him is a basket with wools of every possible colour, each distinct hue being represented by 24 different shades. The reverse side of the tapestry is turned towards the workman. The work requires the utmost patience and the most practised eye. An area of 6 sq. inches is the average daily task of each workman. Many years are, therefore, sometimes requisite for the execution of the larger designs, which when complete are worth 2000*l.* and upwards. The visitor who has seen nothing but faded old Gobelins tapestry or other inferior kinds will be struck with the beauty and brightness of the colours and the delicacy of the shading, while the eye is never offended by the varnish which is apt to mar the enjoyment of painted pictures. Silk is sometimes mixed with the wool in representing flowers, fruit, and metallic lustre, but the whole of the rest of the work is in wools, the colours of which are more durable. There is, of course, little or no room for the display of originality, as the works are all copies of well-known pictures;

but the art has attained to a marvellous degree of perfection, and its results may be fitly compared to able literary translations. The 'Tapis de la Savonnerie' differ from the Gobelins chiefly by having a pile formed by loops of wool afterwards cut.

We first visit the EXHIBITION ROOMS, to the left of the entrance.

1ST ROOM. To the right: Crossing the Ponte Molle *(Raphael)*. Abraham's sacrifice, after *Sim. Vouet;* Sacrifice at Lystra *(Raphael);* Players at 'tiquet', part of a curtain by Gombaut and Macé (17th cent.); Dancing nymphs *(Raphael);* Autumn *(Lebrun);* Triumph of Pallas *(N. Coypel);* Repast of Syphax, after *Giulio Romano;* Marriage of Alexander and Campaspe *(Raphael);* Château of Blois, Louis XIV. visiting the Gobelins Manufactory *(Lebrun);* Ascent of Elijah *(Sim. Vouet);* Therma *(Lebrun)*.

2ND ROOM. To the right: The Flemings demanding peace from Clovis (from Brussels; 17th cent.); to the left: Blood-hound *(Oudry)*. At the end: Two bulls, Animals fighting *(F. Desportes)*.

The 3RD ROOM, to the left of the last, contains tapestry of the 16-18th cent. from different manufactories. To the right: Calydonian Boar; Kiss of Judas (16th cent.); fragments of Egyptian tapestry, woven by Copts, the most ancient specimens known; the Idol (16th cent.); Louis XI. raising the siege of Dôle (1477), from Bruges; the Magi (German? 16th cent.); Miracle of the 'Landit' fair (15th cent.); Annunciation, Dead Christ, Adoration of the Magi (Flemish); above the Christ, in the middle of the room and at the door, Fine piece of ancient Persian tapestry. On the other wall, four pieces of Flemish tapestry, after Raphael: Elymas struck with blindness, Healing the paralytic, Death of Ananias, and Sacrifice at Lystra. Then, Death of Joab *(A. du Cerceau)*.

4th ROOM (adjoining R. 2). Flora, of the Fontainebleau school (?) of the 16th cent.; the Concert, French tapestry of the beginning of the 16th cent.; Cybele, also of the Fontainebleau school (?).

We next visit the WORKSHOPS. The principal work at present in hand in the first of these is a large piece of tapestry for the Bibliothèque Nationale, designed by *Ehrmann* and representing the literature, science, and art of the Middle Ages. Farther on are some panels; Earthquake at Philippi (Acts, XVI, 26), after *Raphael*. At the end of the room is a representation of June, after a tapestry of the 16th century. — 2nd Workshop: on the staircase, Bacchus, a portière by *Audran;* on the looms, Ceremony, after *Jos. Blanc*(for the Odéon); the République Française *(J. Blanc);* Grotesque figures of the Months *(Audran);* Conversion of St. Paul *(Raphael);* Daphnis and Chloë *(Français);* etc.

We now traverse a corridor hung with antique tapestry, and descend a staircase to another part of the building, containing an exhibition room (to the left) and the workshop of the Savonnerie (to the right). — The SALLE D'EXPOSITION mainly contains recently finished pieces, exhibited here before removal to their ultimate destination. Among others are Diana, after *Oudry;* St. Jerome, by *Correggio;* Venus biding farewell to Ceres and Juno, after *Raphael;* Nymph and Satyr, by *J. Lefèvre;* Holy Sepulchre, by *Champaigne;* Spring and Summer, by *Baudry;* Dog, by *Oudry;* Touch, by *Baudry;* Martial and pastoral Music, by *Chardin;* Pottery, by *Merson;* Air, by *Audran;* Don Quixote, by *Ch. Coypel;* Venus and Vulcan, and Aminthus and Sylvia, by *Boucher;* Ceres, Juno, Bacchus, and Saturn, by *Audran*. In the WORKSHOP carpets are being made for the Bibliothèque Nationale.

We leave the Gobelins by a court to the left, with the old CHAPEL, containing tapestry after paintings by *Raphael:* Battle of Constantine; Fair of Bolsena; St. Stephen's martyrdom; Elymas the Sorcerer; Heliodorus expelled from the Temple; St. Paul at Athens.

The Avenue des Gobelins leads to the S. to the *Place d'Italie* (Pl. G, 23), where five other boulevards or avenues converge. In the centre is a fountain. On the N. side is the *Mairie of the 13th Arrondissement*, built in 1867-77, with a handsome tower. In the Salle des Mariages are paintings by D. Boulanger.

Ivry (22,357 inhab.), *Bicêtre*, *Vitry* (7161 inhab.), and *Villejuif* (4294 inhab.), all of which are reached by the tramways passing the Place d'Italie, possess little interest for the stranger. At Bicêtre is a *Hospice* for aged and insane men, on an eminence overlooking the S.E. of Paris.

The Boulevard Arago, forming a prolongation of the Boulevard St. Marcel (p. 260), passes the *Hôpital de Lourcine* or *Broca* (for skin-diseases) and the extensive *Prison de la Santé*, a little beyond which it terminates in the Place Denfert-Rochereau (p. 279). The Boulevard de Port Royal, leaving the Avenue des Gobelins to the N. of the Boulevard Arago, leads past the Val-de-Grâce (p. 276) to the Carrefour de l'Observatoire (p. 276).

At the N. end of the Avenue des Gobelins rises the church of *St. Médard* (Pl. G, 22), of the 15-16th cent., the burial-ground of which is now a garden, with a figure of 'Haymaking' by Barrau. In the 18th cent. it contained the 'wonder-working' tomb of the Jansenist deacon Abbé Paris. Pilgrimages to the tomb were at length prohibited by Louis XV. in 1732, which gave rise to the witticism: —

'*De par le Roi, défense à Dieu,*
De faire miracle en ce lieu.'

The Rue Monge at the back of the church leads to the Boulevard St. Germain (tramway), passing the *Place Monge*, where a bronze statue of *Louis Blanc* (1811-82), the historian, by Delhomme, was erected in 1887. In the vicinity are the scanty remains of the *Arènes de Lutèce*, at the corner of the Rue de Navarre, to the right. These consist of a few tiers of seats (much restored) round the arena, which has been laid bare.

12. The Invalides and the Champ-de-Mars.

The best days for a visit to the Invalides is Tues. or Thurs., when the tomb of Napoleon and the Artillery Museum are both open (comp. p. 265). The Museum closes at 3 or 4. — Luncheon may be taken in the Boul. St. Germain or the Square Ste. Clotilde (p. 15).

I. FROM THE TUILERIES TO THE INVALIDES.

Chambre des Députés. Ste. Clotilde.

We cross to the left bank by the old *Pont-Royal*, which was constructed in 1685 from plans by Gabriel and Mansart. On the S. side of the bridge begins the old Rue du Bac (Pl. R, 17, 16; *IV*), which traverses the **Faubourg St. Germain**, the aristocratic quarter, where the principal streets are the Rue de Lille, Rue de Verneuil, Rue de l'Université, Rue St. Dominique, Rue de Grenelle, and Rue de Varenne, all running parallel to the Seine. Most of the houses in these streets are private mansions, and the quarter presents a dull and deserted appearance, especially in summer and on Sundays and holy-days. Among the public edifices here are several embassies and government offices, etc.

At the end of a small street on the left of the Rue du Bac, near the Boul. St. Germain, rises the church of **St. Thomas d'Aquin** (Pl. R, 17; *IV*), erected in 1682-1740. The portal was not completed till 1787. On the façade are two good modern bas-reliefs: St. Thomas Aquinas by *Vilain*, and St. Dominic, by *Gruyère*. The interior contains frescoes by *Blondel*;

a ceiling-painting by *Lemoine*, representing the Transfiguration; Descent from the Cross, by *Guillemot;* St. Thomas Aquinas, calming a storm, by *Ary Scheffer;* Christ on the Mt. of Olives, by *Bertin*.

At the intersection of the Rue du Bac and Boul. St. Germain is a bronze statue, by Damé, of *Chappe* (1763-1805), inventor of the aerial telegraph.

The Rue du Bac then crosses the Boul. St. Germain and the *Rue de Grenelle*, in which, to the left, rises the ***Fontaine de Grenelle** (Pl. R, 17; *IV*), erected in 1739 from designs by *Bouchardon* (d. 1762), and one of the finest fountains in Paris. It consists of a crescent 31 yds. in diameter and 38 ft. in height. In the centre is a small Ionic portico, adorned with an allegorical group in white marble representing the City of Paris with the Seine and the Marne. In niches at the sides, framed with Doric pilasters, are statues of the Seasons with appropriate reliefs, also by Bouchardon.

Near the S. end of the Rue du Bac, on the right, is the **Séminaire des Missions Etrangères** (Pl. R, 16; *IV*), for the training of Roman Catholic missionaries. A melancholy sight is afforded here by the *Chambre des Martyrs* (shown on application), which contains numerous instruments, especially from China, used in torturing and killing Christian martyrs, blood-stained clothes of missionaries, and other relics.

Farther on, at the corner of the Rue du Bac and the Rue de Sèvres, are the extensive magazines of the *Bon-Marché* (p. 35), which also look into the Rue de Babylone and the *Square des Ménages* (so called after an old hospice of that name), with a marble group of Sleep by *M. Moreau*.

No. 63 Rue de Sèvres is the headquarters of the Jesuits. In the court rises the *Eglise du Jésus*, a modern Gothic edifice in the style of the 13th cent., erected by *Père Tournesac* in 1866-68. The chapels are adorned with frescoes representing Jesuits who have been canonised. One of them contains a monument in memory of Jesuits killed by the Communists in 1871. The church was closed by order of government in 1880.

The Rue du Bac, the Rue de Lille, the first side street, and the adjoining Quai d'Orsay all suffered severely from the Communists of 1871. The *Palais du Quai d'Orsay*, close to the Pont-Royal, is still a ruin. It was built in 1810-35, and was latterly used by the Conseil d'Etat and the Cour des Comptes. Lower down the river, near the Pont de Solferino, rises the *Palais de la Légion d'Honneur* (Pl. R, 17; *II*), erected in 1786 by Prince Salm-Kyrburg, and interesting as the scene of Mme. de Staël's réunions during the Directory.

The adjoining *Pont de Solférino* was constructed in 1858-59. The large and low square tower in the Boul. St. Germain, at the end of the Rue de Solférino, belongs to the *Ministère de la Guerre*. Lower down the river, at the end of the Boul. St. Germain (p. 223), between the Rue and Quai de l'Université and opposite the Place and the Pont de la Concorde (p. 83), where it forms a pendant to the Madeleine (p. 80), rises the —

Chambre des Députés (Pl. R, 14; *II*), otherwise known as the *Palais du Corps Législatif* or *Palais Bourbon*, which was begun in 1722 by *Girardini* for the dowager Duchess of Bourbon. The Prince de Condé afterwards expended no less than 20 million francs on the building, which in 1790 was declared national property. After having been used for various purposes, it was set apart for the sittings of the Council of Five Hundred, and afterwards for those of the Corps Législatif or Chamber of Deputies, which has 580 members.

The original façade is on the side farthest from the Seine. The façade towards the river, built by *Poyet* in 1804–7, is in the style of a Greek temple, with a handsome Corinthian colonnade of twelve columns. On the platform in front are placed statues of Themis, Minerva, D'Aguesseau, Colbert, L'Hôpital, and Sully. On each side of the portico are reliefs by *Rude* and *Pradier*, and in the tympanum a group by *Cortot*, which represents France with the constitution, between Liberty and Order, summoning Commerce, Agriculture, and Peace to her aid. The square in front of the original façade is embellished with a marble statue of 'Law', by *Feuchères* (1855).

When the Chamber is sitting visitors are admitted only to the Salle des Séances, for which they require a ticket from a deputy or from the 'secrétaire de la questure'. At other times the building is open to the public. The chief entrance is in the small building to the right of the grand staircase which ascends from the quay. Visitors are escorted by an attendant (fee). The Salle des Pas-Perdus has a ceiling-painting by *Horace Vernet*, and several copies of antiques. The Salle des Séances, or *Assembly Hall*, is semicircular in form, and is borne by twenty marble columns, behind which are the public galleries. The hall is embellished with a reproduction in tapestry of Raphael's School of Athens, and with marble statues of Liberty and Public Order, by Pradier.

Here, on 24th Febr., 1848, the Duchess of Orléans appeared before the National Assembly with her two sons, the Count of Paris and the Duke of Chartres, in order to endeavour to secure the throne for them. On 15th May of the same year the National Assembly was expelled from this hall by the Socialists, and order was restored by the National Guard. On 4th Sept., 1870, an excited mob forced its way into the hall, shouting 'Vive la République', whereupon the assembly dispersed, and the republican members repaired to the Hôtel de Ville to form a new government.

The Salle des Conférences contains a ceiling-painting by *Heim*, representing the history of legislation in France, and several pictures: President Molé arrested during the Fronde, by *Vincent*; Opening of the States General by Philippe le Bel, by *Vinchon*; *Devotedness of the burghers of Calais, by *Ary Scheffer*. The *Library*, with ceiling-paintings of Attila and Orpheus by *Eug. Delacroix*, contains MSS. of Rousseau. In the Salle des Distributions are scenes in grisaille by *Ab. de Pujol*. The Salle Casimir Périer is embellished with statues of Mirabeau and Bailly by *Jaley*, Perrier by *Duret*, and General Foy by *Deprez*, and a bas-relief by *Triqueti*. The Salle du Trône contains paintings of Justice, War, Industry, Agriculture, and the Seas and Rivers of France by *Eug. Delacroix*.

The residence of the president of the Chamber is to the right of the building, and is entered from the Rue de l'Université. Adjacent to it, and facing the quay, is the *Ministère des Affaires Etrangères*, a handsome edifice built in 1845 and restored since 1871. The façade is embellished with Doric and Ionic columns, with balustrades on each story, and at the top with medallions of the armorial bearings of the principal powers. Immediately beyond this building is

the *Esplanade des Invalides* (p. 266). We now retrace our steps, pass the Chambre des Députés, and follow a street to the right, skirting the E. side of the building. A little farther to the S. we follow the Rue St. Dominique to the left and soon reach —

***Ste. Clotilde** (Pl. R, 14; *IV*), one of the finest modern churches in Paris, erected in 1846-59 by *Gau* and *Ballu* in the Gothic style of the 14th cent. at a cost of 8 million francs. It is 110 yds. in length, 35 yds. in width, and 85 ft. in height. The façade consists of three portals, richly sculptured, and flanked with two towers, which terminate in slender spires, rising to a height of 216 ft.

The INTERIOR is simple and dignified, being decorated with marble reliefs only. The magnificent stained-glass windows, which were damaged by an explosion in 1871, are by *Maréchal*, *Galimard*, *Jourdy*, *Thibaut*, *Duval*, *Lusson*, and *Hesse*. The two small chapels of the aisles are adorned with paintings by *Delaborde*. Under the windows of the aisles and in the transept are bas-reliefs by *Duret* and *Pradier*, forming a 'Chemin de la Croix'. — The chapel of Ste. Valère, the martyr of Limousin, to whom a church was once dedicated on this site, is in the right (W.) transept. It contains scenes from her history by *Lenepveu*. The enclosure of the choir is adorned with bas-reliefs by *Guillaume*, two on the right representing Ste. Valère, and two on the left Ste. Clotilde. — The choir-chapels are embellished with mural paintings: 1st on the right (St. Remi), by *Pils* and *Laemlein*; 2nd (St. Joseph), by *Bezard*; 3rd (Virgin), by *Lenepveu*; 4th (Ste. Croix), by *Brisset*; 5th (St. Louis), by *Bouguereau*. — In the left transept are two large compositions by *Laugée*: St. Clotilde succouring the poor, and the Baptism of Clovis. — The carved choir-stalls and the high-altar, which is enriched and inlaid in the mediæval style, also deserve inspection. — The grand organ is by Cavaillé-Coll and the electric organ in the choir by Merklin.

The square in front of the church is adorned with a handsome group in marble, by *Delaplanche*, representing Maternal Education.

The Rue de Grenelle passes near the back of the church, and leads thence to the W. in a few minutes to the Invalides.

II. HÔTEL DES INVALIDES.

Musée d'Artillerie. Eglise des Invalides. Tomb of Napoleon I.

The HÔTEL DES INVALIDES is shown daily, 12-4 (no admission to the dormitories, kitchens, or refectories); the ARTILLERY MUSEUM is open to the public on Tues., Thurs., and Sun., 12-3 (in summer till 4), and the EMPEROR'S TOMB on Mon., Tues., Thurs., and Frid., 12-3. No fees. The Hôtel des Invalides may be reached by means of the omnibuses from the Porte St. Martin to Grenelle (Y), from the Place de la République to the Porte Rapp (A D), and from the Gare St. Lazare to Grenelle (A H). The omnibuses traversing the Place de la Concorde, the tramways on both banks, and the river-steamers also pass near the Hôtel.

The **Hôtel des Invalides** (Pl. R, 14; *IV*), with its conspicuous gilded dome, a vast establishment occupying an area of about 30 acres, was founded in 1670 by Louis XIV., 'pour assurer une existence heureuse aux militaires qui, vieillards mutilés ou infirmes, se trouveraient sans ressources après avoir blanchi sous les drapeaux ou versé leur sang pour la patrie'. The building was begun in 1671 by *Libéral Bruant*, and completed in 1675 by *Mansart*.

Soldiers disabled by wounds, and those who have served for

30 years, are entitled to be received into the Invalides. The building was intended to accommodate 5000 inmates, but there are now about 400 only, and the number is decreasing, as most of the 'invalides' prefer to live independently on their pensions. A 'Revue' and 'Défilé' of the Invalides take place on Sun. at noon.

The handsome *Esplanade des Invalides*, about 550 yds. in length, and 270 yds. in width, embellished with several rows of trees, lies between the Seine and the Hotel. The railway-station now in the Champ-de-Mars is to be transferred hither, and the Rue Constantine is to be prolonged by a new bridge. A railing separates the Place from the outer court of the Invalides, which is now a garden enclosed on three sides by a dry moat. A 'Batterie Triomphale' placed here is used in firing salutes on grand occasions.

It consists of eight guns and a mortar on each side, besides which there are eleven unmounted pieces, including eight Algerian cannons with Arabic inscriptions, a Cochin-Chinese, and a Chinese cannon. — *On the right*, as we face the Seine, are two Austrian cannons, one cast at Vienna in 1681, the other in 1580, with the inscription in German, '*When my song resounds in the air, many a wall will fall before me*'; four Prussian guns, cast at Berlin in 1708, captured there by the Austrians during the Seven Years' War, and brought by Napoleon from Vienna after the Battle of Austerlitz along with 2333 other cannon; a Dutch piece, captured at the siege of Antwerp in 1832; a rifled cannon from Sebastopol; a mortar from Algiers. — *On the left:* a long swivel-gun from Wurtemberg, a masterpiece of its kind, decorated with a serpent and allegorical figures; a Venetian piece, of 1708; the remaining piece correspond to those on the right side.

The garden is adorned with a *Statue of Prince Eugène de Beauharnais* (1781-1824), in bronze, by Dumont.

The *Façade* of this vast edifice is about 220 yds. in length. The three stories are surmounted with trophies in stone. Above the principal entrance is an equestrian figure of Louis XIV. in bas-relief, by *Coustou the Younger*. Flanking the entrance are statues of Mars and Minerva, in bronze, also by *Coustou*. In front of the wings are placed four groups in bronze, by *Desjardins*, emblematical of four conquered nations. They formerly belonged to the statue of Louis XIV. in the Place des Victoires (p. 191), but were brought here in 1800.

The building is open to visitors daily; placards indicate those portions to which the public are not admitted (see p. 265; fees prohibited).

The *Cour d'Honneur*, the first court, is enclosed with arcades, parts of which are adorned with paintings by *Masson*, representing scenes from the epochs of Charlemagne, St. Louis, Louis XIV., and Napoleon I. On the S. side is the church (p. 269); on the W. the Musée d'Artillerie (p. 267); on the E. are the refectories and kitchens, beyond which, on the first floor, are the Library and Salle du Conseil, dormitories, and other apartments.

The refectories and the museum on the ground-floor are adorned with allegorical pictures, chiefly relating to the campaign of Louis XIV. in the Netherlands (1672). Most of these are by Martin, a pupil of the prolific Van der Meulen.

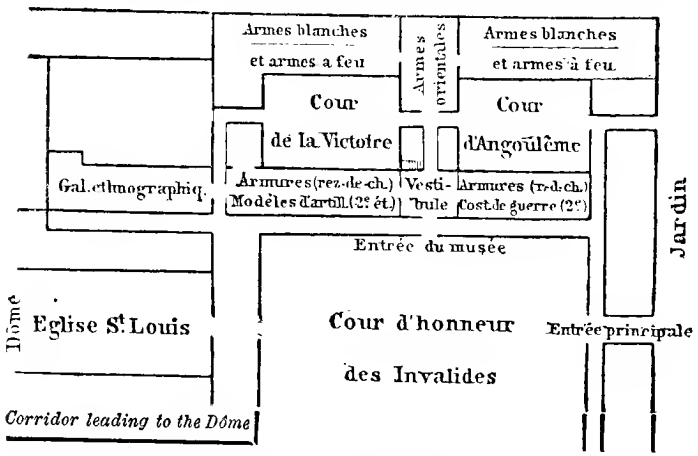
The *Library*, on the first floor, on the N. side, containing about 30,000 vols. and several MSS. of Sully and Colbert, is not open to the public.

The SALLE DES MARÉCHAUX and SALLE DU CONSEIL, adjoining the library, contain souvenirs of Napoleon I.; portraits of French marshals and of former governors of the Invalides; model of the Vendôme Column; small statue of Louis XIV. by *Raggi;* large missal executed by two 'invalides'; the ball which killed Turenne at Sassbach in 1675; etc.

The ***Musée d'Artillerie** (admission, see p. 265) occupies a considerable part of the W. wing of the building. This interesting collection consists of 10,000 specimens of weapons of all kinds. The objects of interest are furnished with explanatory labels.

The *Catalogue* is in 5 vols.: 1 (A-C), Nucleus of the museum, antique arms, 75 c.; 2 (G-I), Defensive armour, helmets, shields. 1 fr.; 3 (J-L), Arms of offence, steel weapons, etc., 1¼ fr.; 4 (M) Portable fire-arms (not issued in 1894); 5 (N-P). Artillery and miscellaneous objects, 75 c.

The *1st Galerie des Armures*, to the right of the main entrance, contains a collection of armour and weapons of the 16-17th centuries. The suits of armour include those of the Connétable de Montmo-



rency, the Ducs de Guise and de Mayenne, the Baron des Adrets, Sully, Turenne, and Prince Grimaldi of Monaco; and eleven suits of German workmanship (early 16th cent.), known as 'Maximiliennes'. At the end of the saloon is a model of the Château of Pierrefonds. Behind, portraits of General Lariboisière (d. 1812) and his son, by *Gros*. In the middle, as we return, juvenile armour. — Glass-cases 1, 2, 3, on the same side, contain fire-arms, inlaid with ivory, and steel weapons. — Case 4. Shields and very interesting steel weapons. — Case 5. Armour; helmets (Nos. H 50, H 51); shields (I 61); *Fire-arms, richly decorated. — Case 6. Fire-arms; cross-bow; *Bridle-frontlets (G 597, G 593); helmets; shield. — Cases 7 & 8. Swords, etc. — Case 9-10. Daggers and poniards. Then jousting-armour. Above and against the walls are French flags and

standards, originals to the right, copies to the left. The second on the left is the red Oriflamme of St. Denis; the ninth is the white standard of Joan of Arc, enriched with fleurs-de-lys.

The *2nd Galerie des Armures* contains a splendid collection of armour worn by horsemen and foot-soldiers, chiefly of the 15th and 16th centuries. In the centre, among other suits of armour, are the jousting-armour of Maximilian I., a German equestrian suit, and suits of a prince of Burgundy and a prince of Bavaria of the 16th cent.; and a Saracen suit of the same date. Here also are the suits of *Armour of the kings of France from Francis I. to Louis XIV. The glass-cases contain many other objects of interest. *1st Case: armour of Henri II. — *2nd Case: helmet, armlets, mace, and head-piece of Henri II.; gorget of Louis XIII.; cross-bow of Catherine de Médicis; spurs, stirrups, and gauntlets of Louis XIV.; sword of Francis I.; swords of Henri IV.; muskets of Louis XIII.; swords and musket of Louis XIV. (behind); carabine of Napoleon I.; sword of Louis XVI. and scabbard enriched with jewels; etc. — 3rd Case: helmets of the 16th century. — 4th Case. Two admirable suits of the same period, that on the left being known as 'l'armure aux lions' (1550), while that on the right is enriched with reliefs perhaps designed by Giulio Romano (16th cent.); helmet in the antique style (à la chimère); repoussé iron buckler, chased and gilded; Italian swords (No. J 96 attributed to Ben. Cellini); all of the 16th century. — *5th Case: helmets, morions, maces, of Italian workmanship (16th cent.); German visor of the 16th century. — 6th Case: helmets and morions of the 16th cent., hunting-horn of the 12th cent., handcuffs of the 16th cent.; German arquebusses of the 16th cent.; behind, sabre of Stephen Bathory, king of Poland, etc. — *7th Case: bucklers, helmets, pistols, powder-flasks, maces, swords, etc., 16-17th centuries. — Above, on the walls, foreign flags, with labels.

A small room on the right contains numerous helmets and bucklers, coats of mail, boots, etc.

A door at the end of the Salle des Armures leads into a passage, beyond which are the four rooms of the **Ethnographical Gallery*, an interesting collection of 77 wax and wooden figures of savages in their war-costume. — If we leave these rooms at the end, we turn to the left to reach the entrance to the museum.

Returning to the vestibule, we follow the passage to the left, whence a staircase ascends to the rooms on the first floor, where there are also two long galleries parallel with the court. That on the left, divided by partitions into four rooms, contains a very interesting collection of 72 **Costumes de Guerre*, including prehistoric, Gallic, Greek, and Roman costumes, and French costumes from the time of Charlemagne down to the end of the 18th century. — The gallery on the right is occupied with a valuable collection of small *Modèles d'Artillerie* from the earliest period down to the present day.

The passage on the ground-floor leads to the —

Salles des Armes Blanches et Armes à Feu. The 1st and 2nd Rooms contain Oriental weapons, some of them most elaborately executed. Opposite the entrance is the war-costume of an emperor of China, captured in the summer-palace during the expedition of 1860. — 3rd Room, on the right, weapons with wooden shafts, a collection of cutting weapons from the 12th, and of fire-arms from the 15th cent., down to the present day. The most interesting objects are in glass-cases. To the left: fire-arms of the earliest types; saddles of the 15-16th cent.; others, richly adorned, belonging to Charles X., Napoleon I. Emp. Maximilian II., Louis XVI., etc. In the glass-cases at the windows are weapons of celebrities of the First Empire. Near the entrance are memorials of Napoleon I.: his hat, grey coat, general's uniform, weapons, etc. Against the wall of the entrance is a cabinet with specimens of French orders, military rewards, and marshals' batons. — 4th Room, on the opposite side: modern fire-arms and old thrusting weapons. At the end, modern helmets. To the left as we return, ancient weapons, orginals and models. Collection of cross-bows and pistols. — To the left is a 5th Room, containing modern weapons and a collection of drums.

The remainder of the collection is placed under the gates and in the courts on each side of the passage. On the right is the *Cour de la Victoire*, containing naval cannon, Chinese gun-carriage, a Russian gun and carriage from Sebastopol, and several cannon recovered in 1872 from Spanish galleons which foundered in the Bay of Vigo in 1701; armour plates pierced by cannon-shots. On the other side is the *Cour d'Angoulême*, where among other pieces is placed the Griffin, a culverin captured at Ehrenbreitstein on the Rhine in 1797, cast in 1528, and weighing nearly 13 tons. Statue of *J. B. Gribeauval* (1715-1789), first inspector-general of ordnance, in bronze, by Bartholdi. By the wall here is a chain 190 yds. long, and $3^1/_2$ tons in weight, used by the Turks at the siege of Vienna in 1683 for the purpose of barricading an arm of the Danube. It was brought in 1805 from Vienna, where a similar chain is preserved in the imperial museum of armour. Under the carriage-entrance, by which the visitor may now leave the Hôtel, is a chain with fifty iron collars for prisoners, captured in the Morocco camp after the battle of Isly in 1844.

The *Galleries of Relief-Plans* of ancient fortresses are open to the public only from May 15th to June 30th.

The **Eglise des Invalides** consists of two distinct parts, the Eglise de St. Louis, and the Dôme.

The EGLISE DE ST. LOUIS is entered from the S. side of the Cour d'Honneur. The nave is adorned with banners captured in Algeria under Louis Philippe, and in the Crimea, Italy, China, and Mexico.

On 30th March, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the victorious trophies of Napoleon I., were burned in the

court of the Invalides to prevent their falling into the hands of the enemy. The sword brought by Napoleon from the tomb of Frederick the Great at Potsdam in 1806 was destroyed on the same occasion. A number of other flags captured during the wars of the Republic and the first Empire were accidentally burned during the funeral obsequies of Marshal Sébastiani in 1851.

The columns of the church bear a number of monuments and tablets in memory of former governors of the Hôtel des Invalides. Three bronze tablets record the names of the marshals and officers interred in the vaults of the church. Behind the high-altar is a large window filled with modern stained glass, below which is a door leading into the Dôme, but generally closed.

The DÔME DES INVALIDES has an entrance of its own on the S. side, in the Place Vauban, at the back of the Hôtel, which may be reached by the corridor to the left of the church, opposite the museum (admission, see p. 265). Sticks and umbrellas must be left at the entrance (no charge).

This second church was built by *J. H. Mansart* in 1706. It is entered by a portal with two series of columns, Doric and Corinthian, placed one above the other, and adorned with statues. The church is a square pile, 198 ft. in breadth, surmounted by a circular tower with twelve windows and a lofty dome, above which rise a lantern and cross, 344 ft. in height. The dome, 86 ft. in diameter, gilded during the first Empire, and again, by the electro-plating system, in 1861, is constructed of woodwork covered with lead, and is embellished with reliefs representing military trophies.

The ***Tomb of Napoleon I.**, constructed by *Visconti*, and situated beneath the dome, is an open circular crypt, 20 ft. in depth and 36 ft. in diameter; the walls are of polished slabs of granite, adorned with ten marble reliefs by *Simart* (d. 1858): Restoration of public order, the Concordat, the Reformed Administration, the State-council, the Code, the University, the Chamber of finance, the Development of commerce and industry, Public works, and the Legion of Honour. The 12 colossal Victories between these reliefs were among the last works of *Pradier* (d. 1851). The 6 trophies consist of 60 flags which had long lain concealed in the Luxembourg. On the pavement are recorded the names of battles *(Rivoli, Pyramids, Marengo, Austerlitz, Jena, Friedland, Wagram*, and *Moscow)*.

On the mosaic pavement, which represents a wreath of laurels, rises the sarcophagus, 13 ft. long, $6\frac{1}{2}$ ft. wide, and $14\frac{1}{2}$ ft. high, consisting of a single huge block of reddish-brown granite weighing upwards of 67 tons, brought from Finland at a cost of 140,000 fr.

The entrance to the crypt (closed) is at the back of the high-altar. It is flanked by two sarcophagi, bearing the names of *Duroc* and *Bertrand*, the emperor's faithful friends. The former fell at the battle of Bautzen in 1813; the latter (d. 1844) was the emperor's constant companion throughout his wars and his captivity, and followed his remains when brought by Prince Joinville from St. Helena in 1840 to their present resting-place. Above the entrance are these words from the emperor's will: 'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé'. On each side

is a colossal Caryatide in bronze, by *Duret*, one bearing a globe, the other a sceptre and crown.

Above the crypt, at a height of 160 ft., rises the lofty dome in two sections. The first of these is divided into twelve compartments, painted with figures of the Apostles by *Jouvenet* (d. 1717). The upper section is adorned with a large composition by *Delafosse* (d. 1716): St. Louis offering to Christ the sword with which he had vanquished the foes of Christianity. The Evangelists in the spandrils are by the same artist. The faint, bluish light admitted from above, and the sombre appearance of the crypt and its surroundings greatly enhance the solemn grandeur of the scene.

Two lofty chapels on each side of the crypt contain the monuments of *Vauban* (d. 1707) and *Turenne* (d. 1675), with recumbent figures. The former, by Etex, was erected in 1807; the latter, by Tuby and Marsy, was brought from St. Denis.

The chapel to the left of the entrance contains the tomb of *Jérôme Bonaparte* (d. 1860), once King of Westphalia, with a bronze statue by Guillaume, a small sarcophagus with the remains of his eldest son, and another containing the heart of his wife. The chapel to the right of the entrance contains the sarcophagus of *Joseph Bonaparte* (d. 1844), once King of Spain.

The tower which rises opposite the Place Vauban is that of the *Artesian Well of Grenelle*, which is 1800 ft. deep. Nearer, to the left, are the towers of the church of *St. François Xavier*, erected in 1861-75 by Lusson and Uchard in a pseudo-Renaissance style. It is adorned with mural paintings by Lameire, E. Delaunay, Cazes, and Bouguereau, a Virgin by Bonassieux, and stained glass by Maréchal. The arrangement of the interior is somewhat peculiar.

Farther on in the same direction, at the end of the Boulevard des Invalides, on the right, is the **Blind Asylum**, or *Institution des Jeunes Aveugles* (Pl. R, 13; admission by permission of the director, except during the vacation in Aug. and Sept.). This handsome edifice was erected in 1839-45. The relief in the tympanum, by *Jouffroy*, represents *Valentin Haüy* (d. 1822), founder of the institution, instructing his pupils under the protection of Religion. In the court is placed another statue of the founder. — In the neighbourhood, Rue Bertrand No. 14, is the *Musée Haüy* (open on Tues., 11 to 4 or 5), containing articles manufactured by or for the use of the blind.

On the quay to the E. of the Esplanade des Invalides (p. 266) rises the extensive **Manufacture des Tabacs** (Pl. R, 14), Quai d'Orsay 63. It is shown on Thursdays from 2-4 o'clock. This extensive establishment, known as '*du Gros-Caillou*', is worthy of a visit, but the pungent smell of the tobacco saturates the clothes and is not easily got rid of. About 2200 workpeople, including 1900 women and girls, are employed here, and nearly 12½ million lbs. of tobacco are annually manufactured. — The *Ingénieurs aux Tabacs*, or higher officials, are educated at the Polytechnic School, and study 2 years at the 'Ecole d'application pour les Tabacs'. There are several other government manufactories of tobacco in France, all dependent on that of Paris, yielding an annual revenue of 300,000,000 fr.

Farther on towards the Champ-de-Mars, at No. 103, Quai d'Orsay, is the temporary **Garde Meuble de l'Etat** (Pl. R, 11; *I*). It contains an interesting collection of furniture, tapestry, bronzes, and other objects of artistic and historical value. This museum is open to the public daily except Mon., 10-4 o'clock; visitors write their names in a book on entering. Two large rooms to the right contain furniture, bronzes, tapestry, vases,

etc. in the styles of Louis XIV., Louis XV., Louis XVI., the First Republic, the First Empire, the Restoration, Louis Philippe, the Second Empire, and recent times; and a smaller room to the left contains porcelain and small objects of art. The catalogue (1 fr.) contains 910 numbers, of which only about 400 are exhibited.

III. THE CHAMP-DE-MARS.

Eiffel Tower. Fontaine du Progrès. Dôme Central. Exhibition Palaces. Ecole Militaire.

The Champ-de-Mars may be reached direct by *Steamboat* (see p. 22), by the *Tramways* from the Louvre to St. Cloud *(TA)*, Sèvres *(TB)*, or Versailles *(TAB)*, or from the Bastille to the Porte Rapp and the Trocadéro *(T L)*; and by *Omnibus* from the Porte St. Martin to Grenelle *(Y)*, or from the Place de la République to the Porte Rapp *(AD)*, or from the Gare St. Lazare to Grenelle *(AH)*, or to the Trocadéro. — Cafés and restaurants are to be found in the Champ-de-Mars in summer.

The ***Champ-de-Mars** (Pl. R, 8, 10, 11; *I*), a little to the W. of the Invalides, was, until the exhibition of 1889, a large sandy space, 1100 yds. in length and 550 yds. in breadth, used for military manœuvres.

Down to 1861 it was enclosed by embankments, 15-20 ft. in height, which were planted with trees, and in the formation of which no fewer than 60,000 Parisians of both sexes and all classes participated in the year 1790. These banks were then furnished with rows of seats, which enabled hundreds of thousands of the people to witness the *Fête de la Fédération*, which took place on 14th July of the same year. In front of the École Militaire was erected the *Autel de la Patrie*, where the king, the national assembly, and the representatives of the army and the provinces, swore fidelity to the new constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, robed in white, officiated in the religious part of the ceremony. The rejoicings on this occasion were universal, as it was believed that the Revolution was now happily terminated. A similar festival, the famous *Champ de Mai*, was celebrated here with the utmost pomp by Napoleon on 1st June, 1815. Here too, in August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed to the army the eagles which were to replace the Gallic cock. The Champ-de-Mars was the site of the '*Expositions Universelles*' of 1867, 1878, and 1889.

The Palais des Machines and the Ecole Militaire lie nearest to the Hôtel des Invalides, but in order to obtain a general idea of the structures which have remained since the successful exhibition of 1889, it is advisable to begin our visit from the quays on the Seine or at least from the middle of the square.

The ***Eiffel Tower** *(Tour Eiffel* or *Tour de 300 mètres)*, close to the Seine and opposite the Trocadéro, naturally the most conspicuous object in view, was built by *M. Gust. Eiffel* (b. 1832 at Dijon) in rather less than two years (July 1887-May 1889). This enormous structure is the loftiest monument in the world, attaining a height of 984 ft., or not far short of twice the height (555 ft.) of the Washington Column at Washington (tower of Ulm cathedral 528 ft., Cologne 511 ft., Rouen 492 ft., Great Pyramid 449 ft., St. Paul's in London 404 ft.). At the same time it is an interesting specimen of bold and accurate skill in design and of the marvellous scientific precision of modern engineering. Owing to an optical

delusion the tower, especially when seen close, appears to be lower than it really is.

The foundations were laid by means of iron caissons, sunk to a depth of 46 ft. on the side next the Seine, and 29½ ft. on the other side, compressed air being used to expel the water. Concrete was then poured in to form a bed for four massive foundation-piers of masonry, 85 ft. thick, arranged in a quadrangle 112 yds. square.

Upon this base, which covers about 2½ acres of ground, rises the extraordinary yet graceful structure of interlaced iron-work. The four uprights have an initial inclination of 54°, and beneath the first platform are united with each other by round spans, forming a kind of huge triumphal archway, higher than the Nelson Column in Trafalgar Square. Above the first platform the four uprights are still distinct, but they gradually approach each other as they ascend, and finally coalesce into a single shaft at a height of about 590 ft. The iron girders and beams used are hollow, while the upright standards are each 2 ft. in breadth. The successive platforms may be reached either by means of the staircases or by hydraulic lifts (fare, see below). A calculation has been made that the rivet-holes in the tower, if placed in line, would form a small tunnel upwards of 40 M. in length; while 2,500,000 bolts and rivets were used in the construction. By means of hydraulic rams sunk in the foundations of masonry any one or all of the four uprights can be raised or lowered if necessary.

The *First Platform*, which is 190 ft. above the ground, and has an area of about 5860 sq. yds., is ornamented with paintings and accommodates a large restaurant (band almost daily at 8 p.m.). — The *Second Platform*, 32 yds. square, at the height of 380 ft., is occupied by a glass-covered hall, and the reservoir of the hydraulic lifts. At 680 ft. is a kind of landing-place or floor. Even as it approaches the top the tower is 33 ft. square. — The *Third Platform*, at the foot of the double lantern which terminates the tower, 904 ft. from the ground, is surrounded by a balcony 13 ft. across. It supports a glass pavilion, 54 ft. square, capable of holding 800 people. The view from this height commands a radius of nearly 90 M. The *Lantern* rises 79 ft. higher. A staircase ascends within it to a circular balcony, 16½ ft. in diameter, above which again is the electric light, which is seen at night for a distance of 45 miles. — There are in all 1792 steps from base to summit: to the first platform 350 (7-8min.), thence to the second 380 (10 min.), and thence to the top 1062.

The *Ascent* of the tower is recommended only in clear weather. The tower is open daily from 10 a.m. till dusk, from March to November. It contains two restaurants (bargain advisable), a 'brasserie', buffets (on the 2nd and 3rd platforms), a theatre, etc. Visitors ascend to the second platform by staircases or lifts *(ascenseurs)*; beyond that by the lift alone. The staircases to the first platform are in the two legs of the tower nearest the Seine; those to the second platform in the others; but one can also ascend from the one platform to the other. The *Charge* is the same for the stair-

cases or lifts: to the first two platforms 1, to the 3rd 2 fr.; on Sun. and holidays 1/2 and 1 fr.; children half-price on week-days only. On Sun. and holidays all visitors are not guaranteed an ascent to the top. — The terrace of the 4th story is open to the public on Sun., Mon., Wed., and Thurs.

The **View* from the top is very extensive, but varies greatly, with the state of the atmosphere. In certain directions it extends for 55 M. in a direct line, i. e. beyond the limits to the N. and S. of the map at p. 334. To the S.W., for example, we may see as far as Chartres, to the N.E. as far as Villers-Cotterets. The view from the first two platforms is bounded by the hills surrounding Paris.

Beyond the tower extends a tasteful garden, in which are two groups and a statue in marble, viz. 'Pro Patria', by *Tony Noël*, Adam's awakening, by *Daillion*, and Defence of the hearth, by *Boisseau*.

Farther on are the **Fontaine du Progrès,** by *Coutan*, and the so-called 'Fontaines Lumineuses' of 1889. The principal basin of the former is adorned with a colossal ship, symbolizing Progress, in which is France, with the Republic at the helm, and at the sides Science, Commerce, Art, Agriculture, etc. Below, a statue of the Seine. The jets of water which rise in all directions from the cornucopias, urns, dolphins, reeds, etc., and the cascade, 120 ft. broad, which falls from the upper basin, are beautifully illuminated on Sun. evenings in summer by electric light cast upon them from subterranean galleries through coloured glass, and produce a most charming effect.

The ***Central Dome**, which was the principal entrance to the exibition of 1889, the **Palais des Beaux Arts,** to the left, and the **Palais des Arts Libéraux** to the right, though constructed mainly of iron, have been relieved and embellished by means of terracotta mouldings, and by a skilful use of masonry, ornaments of lead, zinc, and brass, glass, coloured tiles, and painting. — The exterior diameter of the Central Dome is 130 ft., and its height is 212 ft. On the summit is a copper statue (24 ft. high), by *Delaplanche*, of France distributing palms and crowns. The painted frieze round the interior of the dome, by *Lavastre* and *Carpezat*, represents a procession of the different peoples of the world. The dome and the immense portal, flanked by colossal statues of Commerce and Industry, were executed by the architect *Bouvard*, with the aid of 39 assistants. A gallery, 100 ft. broad, connects the dome with the Palais des Machines (see below). The *Hall of the Fine Arts* and the *Hall of the Liberal Arts*, by *Formigé*, are nearly as effective though not so gorgeous as the central dome. Each is surmounted by a cupola, 183 ft. high, with a polychrome roof. The former is the scene in spring of the *Salon du Champ-de-Mars*, an annual exhibition of paintings like that in the Palais de l'Industrie (p. 151). The latter is to be devoted to a *Musée Industriel et Commerciel* (not yet open). In the galleries of both halls are *Cafés-Concerts* in summer.

The ***Palais des Machines** or *Hall of Machinery*, at the end of the Champ-de-Mars, designed by *Dutert* and *Contamin*, is, like the Eiffel Tower, a marvel of construction in iron. Its dimensions far

exceed those of any other building of the kind. It is 450 yds. long, 165 yds. broad, and 160 ft. high, and its glass-roof has a span of 374 ft. The ribs of the roof spring from the ground, where their lower ends rest upon cast-iron sockets, embedded in masses of masonry resembling the piers of a bridge. The side-galleries have two stories and are connected with each other by transverse galleries at the ends, so as to afford an extensive promenade, to which we ascend by staircases on each of the four sides of the hall. The main entrance is on the side next the Avenue de la Bourdonnais; it is adorned with sculptured groups, 30 ft. high, representing Steam (by *Chapu*) and Electricity (by *Barrias*). There are other entrances at the opposite end and from the central gallery. The Palais is closed at present.

The **Ecole Militaire** (Pl. R, 10; *I*), an imposing edifice, by Gabriel, situated a little to the S.W. of the Invalides and covering an area of 26 acres, was founded in 1751 by Louis XV., 'pour y élever 500 gentilshommes dans toutes les sciences nécessaires et convenables à un officier'. In 1792 it was converted into a barrack, but it is now the seat of the *Ecole Supérieure de Guerre*. The principal part, on the N.W. side, presents a palatial appearance and is $^1/_4$ M. in length. The Corinthian portico in the centre is surmounted by a quadrangular dome. The wings were added in 1855. The chapel resembles that of the palace of Versailles. The public are not admitted to the Ecole without special permission.

In the *Place de Fontenoy*, behind the school, is a pyramidal *Monument* to those who fell in the war of 1870-71, erected in 1889.

13. The Southern Suburbs.

Tuesday, Thursday, and Saturday are the best days for this excursion for those who wish to visit the collections in the Ecole Supérieure des Mines, whither we may proceed from the cemetery of Montparnasse. On Saturday, a visit to the Gobelins may be included; and in that case we may avail ourselves of the public conveyances plying along the Rue Gay-Lussac and the Boul. Montparnasse and from the Porte Royale (comp. Pl. in the Appx.). — Or we may proceed direct to the Cimetière Montparnasse (Omnibus *V*) or to the Parc Montsouris (tramway to Montrouge). — With a visit to the Parc Montsouris an excursion on the Ligne de Sceaux (p. 339) may also easily be combined. — Luncheon may be taken near the Gare Montparnasse or near the Luxembourg (pp. 14, 15).

I. FROM THE LUXEMBOURG TO THE OBSERVATOIRE AND THE CEMETERY OF MONTPARNASSE.

Continuing to ascend the Boul. St. Michel beyond the Luxembourg Garden, we pass on the right the **Ecole Supérieure des Mines**, which possesses a valuable **Musée de Minéralogie, de Géologie, et de Paléontologie* (open on Tues., Thurs., and Sat., 11-3).

The entrance is in the middle, by the second iron gate. In the vestibule are fine carved specimens of Siberian graphite. The staircase is adorned with paintings of places of geological celebrity, by *Hugard*.

The two small rooms adjoining the entrance and a third beyond the

staircase to the second floor make a small mineralogical museum of themselves, forming a 'résumé' of the large collection.

The mineralogical and geological collections occupy sixteen rooms or sections on the first floor. The glass-cases are numbered from the S. end (left on entering), and the principal objects are all labelled. The first 3 sections are devoted to geology. The mineralogical collection, in the 10 following sections, is classified in the order of the composition of the specimens, beginning with silica and ending with the metals. In the glass-cases round the rooms is an important collection of French natural products (arranged by departments), used in manufactures.

The palæontological collection, on the second floor, is arranged zoologically, and contains many interesting and valuable curiosities.

The garden of the Luxembourg has of late been considerably reduced in extent. The triangle which it formed to the S. and S.W. of the Ecole des Mines has been separated from it, and laid out in streets. The central *Allée de l'Observatoire*, however, has been reserved and converted into a promenade, embellished with columns bearing vases, and with unimportant marble groups. On the right, near the garden, is the *Lycée Montaigne*. Farther on are the *Ecole de Pharmacie*, by Eug. Rigault (with statues of Vauquelin and Parmentier), and the *Clinique d'Accouchement*.

At the S. end of the promenade rises the handsome ***Fontaine de l'Observatoire** or *du Luxembourg* (Pl. G, 19), erected in 1874 from designs by *Frémiet*, adorned with eight sea-horses, a group of four allegorical figures bearing an armillary sphere, by *Carpeaux*, and water-spouting dolphins and tortoises. To the E. is the cupola of the Val-de-Grâce (see below).

The *Statue of Ney*, to the left of the CARREFOUR DE L'OBSERVATOIRE (Pl. G, 19), marks the spot where the marshal was shot on 7th Dec., 1815, in accordance with the sentence pronounced by the Chamber of Peers on the previous evening. The statue in bronze, by *Rude*, erected in 1853, with its forced attitude and open mouth, is not a successful work. To the left is a station on the new branch of the Ligne de Sceaux (p. 339), which passes below the Boulevard, and the *Bal Bullier* (p. 34).

In the Rue St. Jacques, on the other side of the Boul. St. Michel, is the church of *St. Jacques-du-Haut-Pas* (Pl. G, 19; *V*), of the 17th cent., which contains several valuable pictures.

Adjoining this church is the *Institution des Sourds-Muets* (admission by permission of the director), the court of which contains a statue of the *Abbé de l'Epée*, the founder, by Félix Martin, a deaf-mute, and an elm-tree, 100 ft. high, said to have been planted in 1605, and probably the oldest tree in Paris. The institution contains a small special museum.

The Rue de l'Abbé de l'Epée leads between the church of St. Jacques and the Deaf and Dumb Institution to the Rue Gay-Lussac, No. 41 in which is the *Musée Pédagogique*, open Sun. and Thurs. 10-4.

In the Rue St. Jacques, farther on, we observe the —

Val-de-Grâce (Pl. G, 19), formerly a Benedictine nunnery, founded by Anne of Austria, mother of Louis XIV., in accordance with a vow, but converted into a military hospital in 1790. The Church, designed by *Fr. Mansart*, and erected in 1645-66, is a handsome building. The court in front of it is embellished with a bronze statue

of Larrey (1766-1842), the famous surgeon, by *David d'Angers*. Above the façade, with its Corinthian and composite columns, rises the handsome dome, a reduced copy of that of St. Peter's at Rome, 53 ft. in diameter, and 133 ft. in height, flanked with four towers which also terminate in domes.

The INTERIOR (open in the middle of the day) is somewhat bare. The coffered vaulting is adorned with medallions. The high-altar, with its canopy borne by spiral columns, is a copy of that of St. Peter's at Rome. On the dome is painted a celebrated fresco by Pierre Mignard (d. 1695), representing the glory of the blessed, but badly preserved. The church contains the tomb of Queen Henrietta, wife of Charles I. of England, over whose remains a famous funeral oration was pronounced by Bossuet. It was also the burial-place of members of the royal family of France and princes of Orleans.

A little farther on, the Rue St. Jacques crosses the *Boulevard de Port-Royal*, in which are the *Maternity Hospitals* of *Baudeloque* and *La Maternité*, and the *Hôpital du Midi* or *Ricord*. In front of the last is a *Statue of Dr. Ph. Ricord* (1800-1889), by Barrias.

Beyond the Carrefour de l'Observatoire the *Avenue de l'Observatoire* leads to the observatory.

The **Observatoire** (Pl. G, 19, 20), an institution of great reputation, occupying a building which has repeatedly been enlarged, was founded in 1672. The meridian of Paris runs through the centre of the building, and the latitude of the S. façade is held to be that of Paris. The copper dome, to the left, containing a large parallactic telescope, is 42 ft. in diameter, and is constructed so as to revolve round its vertical axis. The observatory is in telegraphic communication with the most important of the other observatories in Europe. The building is shown at 2 p.m. precisely on the first Saturday of each month, by permission of the director (obtained on written application). A small *Astronomical Museum* and the principal instruments may be inspected. The vaults below the building, as deep (90 ft.) as the latter is high, are used for experiments on the heat of different bodies. — In front of the façade is a *Statue of Le Verrier* (1811-77), the astronomer, by Chapu.

From the Carrefour we follow, to the right, the *Boulevard Montparnasse*, which leads to the station of that name, crossing the *Boulevard Raspail*, which when complete will run from the Boul. St. Germain (Pl. R, 17; *IV*) to the Place Denfert-Rochereau (p. 242), skirting the Cemetery of Montparnasse. In this street, to the left, at the corner of the Boulevard Edgar-Quinet, is a bronze statue, by Morice, of *Raspail* (1794-1878), the famous chemist and democrat.

The **Cemetery of Montparnasse**, or *Cimetière du Sud* (Pl. G, 16), has its principal entrance in the Boulevard Edgar Quinet. This is the third of the great Parisian burial-grounds. It was laid out in 1824, but is uninteresting compared with the cemetery of Père Lachaise, and even with that of Montmartre. Adm., see p. 176. — The Rue Gassendi (formed 1890) traverses the cemetery between two walls (pierced with two gates on each side), beginning near the

principal entrance, and is continued to the Square de Montrouge (p. 280) and thence to the fortifications.

The cemetery is divided by walks into large oblong plots, so that the visitor will easily find his way.

Near the entrance, on the right: family of *Henri Martin* (d. 1883), the historian; a small pyramid enriched with palms and terminating in a star. Behind it, a space enclosed by a railing is the burial-place of the sisters of charity, among whom lies *Soeur Rosalie Rendu*, who was decorated by the Legion of Honour in recoguition of her devoted labours in the Crimea. *General Petit* (d. 1863), sarcophagus with column and bronze bust, by Boitel. — At the beginning of the Avenue du Nord, to the right, *Pierre Larousse* (d. 1875), author of the 'Dictionnaire Universel du 19ième siècle', a handsome monument with a bronze hust.

In the main walk, at the corner to the left, *Léontine Spiegel*, with a statue in white marble; farther on, *Héloïse Loustal* (d. 1855), and away from the walk, *Mme. Jourdain*, also with statues. At the corner, before we reach the second walk beyond the last monument: *Henri Grégoire* (d. 1831), deputy to the States General, one of the first of the clergy who swore fidelity to the new constitution in 1790, afterwards Bishop of Blois, memher of the Council of Five Hundred in 1795. In 1815 he was deprived of his bishopric by Louis XVIII., and excluded from the Institut (p. 239), of which he was a member, and on his death the Archbishop of Paris refused his remains Christian burial. as he had declined to retract his oath.

At the Rond-Point, a *Monument de Souvenir*, commemorating those who have no other monument. Then, on the right: *Desenne* (d. 1827), designer, a bronze bust; *Orfila* (d. 1853), the physician, with a medallion. — Farther back, *Boyer* (d. 1833), surgeon, with hust.

Farther up, to the right of the principal avenue: *Chaudet* (d. 1810), sculptor, a handsome chapel; **Mme. de Gary* (d. 1876), statue by H. de Vauréal. The tower at the end, to the right, is an old mill, belonging to a convent of Frères de St. Jean-de-Dieu. — Beside the avenue, near the Rond-Point, to the right as we return: *Mme. de Mussy* (d. 1880). Farther on, to the left, a handsome pseudo-Gothic chapel. Between this chapel and the avenue, *Gérard* (d. 1837), painter, pyramid with a medallion and bas-reliefs. Then, **Rude* (d. 1855), sculptor, with a bust and bas-relief.

Transverse avenue on the same side, on the left: *Ottavi* (d. 1841), deputy, with a bust; to the right, *Besnard* (d. 1842), theologian, with a medallion hy David d'Angers.

Avenue de l'Est: *H. de Mylius* (d. 1866), general; a large monument with a bust in bronze. Farther up, to the right: *Le Verrier* (d. 1877), the astronomer. Opposite is the tasteful *Chapelle Bingham*. The walk at the end, to the left, also contains some interesting monuments; *Dumont* (1884), sculptor, with bust hy C. J. Thomas.

The newer part of the cemetery, on the other side of the Rue Gassendi (p. 260; entrance by the gates at the end of the Avenue du Nord), contains few monuments. Towards the centre rises a large monument to *Soldiers* who have died in defence of France. Opposite is one to *Firemen* who have perished in the execution of their duties. Behind the former, in the Avenue Thierry, to the right: *Valentin* (d. 1879), prefect of Strassburg, with bronze bust. Adjacent, the monument of a lady *(Elisa)*, with recumbent statue hy Leroux. In redescending the same avenue, to the right: **Col. Herbinger* (d. 1886); bust and relief by Etex. Farther on, to the right, *Marchais-Lagrave Family*, with an open chapel containing a hronze relief by Ed. Letourneau. At the next corner, *Herbette Family*, with a female statue hy Coutan and Longepied. To the left, *J. Jundt* (d. 1884), with bronze bust and statue by Bartholdi.

We return to the older part of the cemetery, and follow the Avenue du Nord. On the left, *J. Moulin*, French consul in Saloniki (murdered in 1876). On the right: *Th. Olivier* (d. 1853), founder of the Ecole Centrale des Arts et Manufactures, with a medallion. In the centre of the plot, *Alb. Dumont* (d. 1884), archæologist; a stele surmounted by a bust, by Thomas.

In the adjoining part of the Avenue de l'Est, to the right, rises a rock with a medallion, marking the grave of *Aug. Dornès*, 'représentant du peuple', who was killed by the insurgents in June 1848. To the left, *Boulay de la Meurthe* (d. 1840), member of the Council of Five Hundred, president of the legislative section of the Conseil d'Etat, and minister under Napoleon I., with a bust by David; *Boulay* (d. 1858), son of the last, deputy, vice-president of the republic in 1849, president of the Conseil d'État, and senator. Then, in the Avenue de l'Est, on the right: *Hipp. Lebas* (d. 1867), architect. — At the end of the Avenue de l'Est, to the right: **Mme. Collard-Bigé* (d. 1871), a tastefnl Renaissance temple with a statue by Franceschi. Adjacent: *Duban* (d. 1872), architect, with a medallion; opposite, *Caruelle d'Aligny* (d. 1871), painter; bust by Etex.

Between the avenues, near the office at the entrance, **Comte de Gasparl* (d. 1879), consul in Venezuela, with a bronze bust; *Perraud* (d. 1876), sculptor, with bust. In the Avenue du Nord, to the left, *Jacques Lisfranc* (d. 1847), surgeon and professor, with a bust and reliefs by Elshoecht.

There are also several interesting monuments on the other side of the principal avenue. Not far from the entrance is a division set apart as a *Jewish Cemetery;* there is another in the S.E. corner of the other part of the cemetery. — In the Avenue de l'Ouest, near the middle, on the right: *Dumont d'Urville* (d. 1842), a distinguished admiral.

The *Gare Montparnasse* (Pl. G, 16), in the boulevard of the same name, lies not far from the cemetery. It is used in common by the *Chemin de Fer de l'Ouest* (for Brittany) and the *Réseau de l'Etat.* It faces the end of the Rue de Rennes, a handsome modern street beginning at St. Germain-des-Prés (p. 245). The ticket-offices for the suburbs (Versailles, left bank) are on the ground-floor; those for the main lines and the waiting-rooms are on the first floor, on a level with the rails. — To the E., in the last-named boulevard, stands the church of *Notre-Dame-des-Champs*, built in 1867-75 in a spurious Romanesque style.

The *Parc Montsouris* may be reached direct from the cemetery by turning to the right and skirting the cemetery to the Place Denfert-Rochereau (see below). Those bound for the Gobelins return to the Boul. Montparnasse (tramway to the Bastille).

II. FROM THE CARREFOUR DE L'OBSERVATOIRE TO THE PARC MONTSOURIS.

From the Avenue de l'Observatoire the Rue Denfert-Rochereau leads to the S., passing the *Hospice des Enfants Assistés* (foundlings), to the —

Place Denfert-Rochereau, formerly *Place d'Enfer* (Pl. G, 17), adorned with a huge gilded lion, by *Bartholdi*. Here also converge the *Boulevard Raspail* (p. 277), to the right, leading to the cemetery of Montparnasse; to the left the *Boulevard Arago*, running E. to the Avenue des Gobelins (p. 260), and the Boulevard St. Jacques, which is continued by the Boulevard d'Italie to the Place d'Italie (p. 261). Near the 'place', in the latter boulevard, is a bronze statue, by Oliva, of *François Arago* (1786-1853), the astronomer. The 'place' still contains two pavilions belonging to the city 'barrière' which was formerly here; their friezes are worthy of notice. In the court of that on the right is one of the chief entrances to the *Catacombs*.

The **Catacombs** were formerly subterranean quarries, worked as far back as the Roman period, and yielding a soft kind of limestone which hardens on exposure to the air. Visitors are admitted to the Catacombs at intervals (generally the 1st and 3rd Sat. of each month) by the special permission of the Directeur des Travaux, Hôtel de Ville. Each visitor must carry a torch, which may be bought at the entrance (50 c.), with a guard of cardboard to protect the clothes from the melting wax. Overcoats and thick shoes are desirable. The visit occupies about 1 hr., and the exit is made at No. 92, Rue Darean, near the Avenue Montsouris (Pl. G, 17-20).

The Catacombs extend under a great part of the quarters on the left bank and have upwards of sixty entrances in different suburbs. Several streets in the S. quarters of Paris, situated above these quarries, having begun in 1784 to show symptoms of sinking, steps were taken by government to avert the danger by constructing piers and buttresses where the upper surface was insufficiently supported. About the same time the Council of State ordered the removal of the bodies from the Cemetery of the Innocents, and others, which were closed at that period, to these subterranean quarries. In 1786 the quarries were accordingly converted into a vast charnel-house, and called *Catacombs*. During the Revolution and the Reign of Terror, immense numbers of bodies and bones brought from various quarters were thrown in confused masses into these cavities; but in 1810 a regular system was organised for the more seemly disposition of these remains and the preservation of their resting-place. The galleries and different compartments are completely lined with human bones and skulls, carefully arranged. The other chief points of interest are the foundations of the Aqueduct of Arcueil (p. 339); a spring called the 'Fontaine de la Samaritaine'; a crypt with an altar; a small monument known as the 'Sepulchral Lamp'; the Tomb of Gilbert, a cenotaph; various inscriptions; etc.

Beyond the pavilions is the *Gare de Sceaux* (pp. 24, 339).

From the Place Denfert-Rochereau the AVENUE MONTSOURIS leads past this station direct to the Parc Montsouris (see below). A more interesting, though slightly longer, route follows the *Avenue d'Orléans* to the right, along which the tramway runs. This traverses the Montrouge quarter, properly called the *Petit-Montrouge*. The *Grand-Montrouge* is a village outside the fortifications.

The second street to the right leads from the Avenue d'Orléans to the SQUARE DE MONTROUGE (Pl. G, 17), with the *Mairie of the 14th Arrondissement*. The square is embellished with a marble bust of the Republic, by *Baffier;* and by bronze figures of a Torchbearer by *Steuer*, a Horse attacked by a tiger by *Fratin*, and an Auvergnat Peasant by *Mombur*.

Farther on, at the corner of the Avenue d'Orléans and the Avenue du Maine, is the church of *St. Pierre-de-Montrouge* (Pl. G, 17), a neo-Romanesque edifice, with a lofty tower terminating in a lantern. — The Rue d'Alésia leads hence to the left to the Avenue Montsouris, which may also be reached from the extremity of the Avenue d'Orléans.

The **Parc Montsouris** (Pl. G, 21) may be reached, as already stated, by the Montrouge tramway, or by the Ceinture railway (Gentilly station). This park, completed in 1878, affords an attractive public promenade for the S. side of the town, but is smaller and less picturesque than the Buttes-Chaumont on the N.E. side. It is about 40 acres in area, and adjoins the fortifications. It is intersected by the Sceaux and Ceinture lines of railway. On the highest ground stands the *Bardo*, or palace of the Bey of Tunis,

a picturesque Moorish edifice with four domes, which was shown at the Exhibition of 1867 and has been rebuilt here. It is now an observatory. At the foot, at the entrance from the avenue, is a bronze figure representing '1789', by *Aug. Paris*. Higher up are the Straw-binder and a Desert Drama, bronzes by *Louis Pierre* and *Gardet*. To the left, near the Sceaux railway, is an *Obelisk* erected to *Colonel Flatters* and his companions, slain by the Touaregs in 1881, while making surveys with a view to the construction of a railway through the Sahara. At the foot of the hill is a lake fed by a small cascade. Above the lake, in front of a pavilion, is a marble group by *Etex* ('Les Naufragés'); and to the E. of the Observatory is the Old Mother, a bronze group by *J. Escoula*. The park commands an extensive view of Paris, particularly of the hill of Ste. Geneviève (Panthéon) and the valley of the Bièvre. Beyond the precincts of the city, to the S.E., are the *Hospice* and *Fort de Bicêtre*.

To the W., by the principal entrance to the park, lies the large **Réservoir de la Vanne**, $7\frac{1}{2}$ acres in area, with sides built of solid stone, 10 ft. thick, and capable of holding eleven million cubic feet of water. Nearly one-third of the quantity is supplied daily by a conduit, 7 ft. in diameter and about 100 M. in length, which brings to Paris the water of the Vanne, a stream rising in Champagne, about 9 M. from Troyes. Visitors are admitted to inspect the reservoir; entrance in the Rue de la Tombe-Issoire.

The Rue Beaunier, opposite the entrance to the reservoir, leads to the Avenue d'Orléans, near the station of the tramway to the Gare de l'Est, and near a station of the Ceinture line.

We may now return to the centre of the town by the *Chemin de Fer de Ceinture* from Montrouge or the Parc Montsouris viâ Auteuil, to the Gare St. Lazare (comp. Appx., p. 24). — Excursion on the *Ligne de Sceaux*, which has a station at the park, see p. 339.

14. St. Cloud, Sèvres, and Meudon.

I. FROM PARIS TO ST. CLOUD.

By Railway. — The *Ligne des Moulineaux* from the *Gare St. Lazare* or the *Gare du Champ-de-Mars* (to be removed to the Esplanade des Invalides), is preferable; 9½ or 5½ M., in 30-40 or 20-30 min., fare 75 or 50 c. and 60 or 40 c. In St. Cloud the station is in the lower part of the town, at the bridge. — The *Ligne de Versailles Rive Droite* has its station less conveniently situated in the upper part of St. Cloud (comp. Pl., p. 286); 9½ M., in 21-34 min., fare 75 or 50 c.; no reduction on return-tickets.

Ligne des Moulineaux, from the *Gare St. Lazare*. The train passes under the bridge of the Place de l'Europe. To the right is the Gare des Messageries, on the level of the bridge, to which the trucks are raised by an elevator. We pass through a short tunnel. To the left is the Chemin de Fer de Ceinture. The fortifications are then traversed. — 3 M. *Clichy-Levallois*. *Clichy*, to the right, with numerous factories, has 30,700 inhab.; *Levallois-Perret*, to the left, adjoining Neuilly, has 39,850 inhab., largely workmen and employees. The train crosses the Seine.

3¾ M. **Asnières** (*Cafés* and *Restaur.* at the bridge and at the station), a village on the left bank of the Seine, with 19,575 inhab., is a favourite resort for boating and other amusements in summer. The lines to Argenteuil, St. Germain-en-Laye (p. 315), and Rouen diverge here to the right, and the St. Cloud line describes a wide curve to the left.

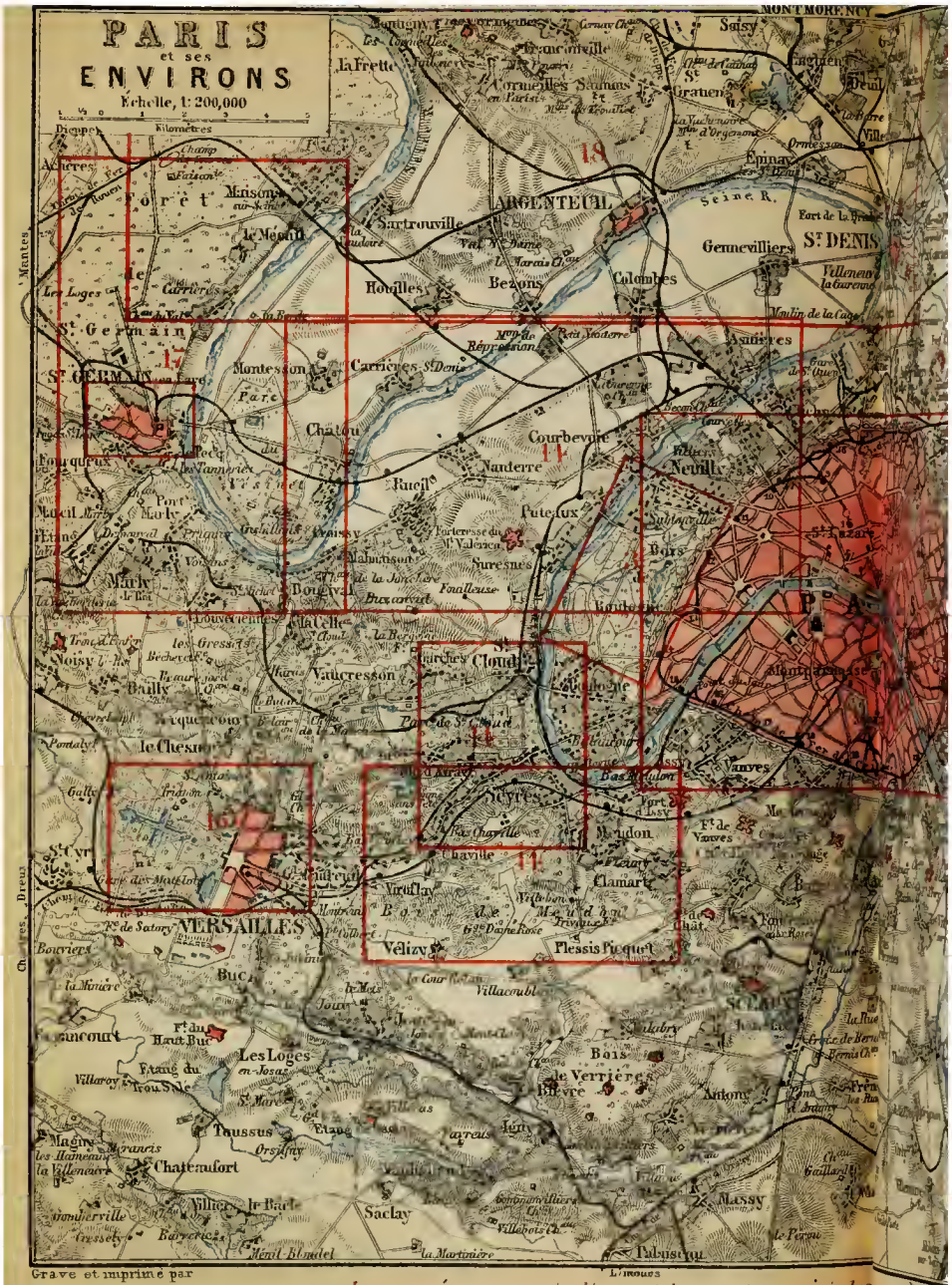
Tramways. — Two tramway-lines lead from the Place de la Madeleine, at Paris, to Asnières. One, running to the N.E. of Levallois-Perret (see above), crosses the bridge near the railway, and halts in the centre of Asnières. The other runs through Clichy (see above) and crosses the second bridge below the railway-bridge, ½ M. from the centre of Asnières. This second line is continued to *Gennevilliers* (5837 inhab.), in the peninsula of that name (comp. p. 63). — The tramway from *Levallois-Perret* halts on the opposite bank and communicates with Asnières by means of a steam-ferry (5 c.), above the railway-bridge.

4½ M. *Bécon-les-Bruyères*. Branch to La Garenne (p. 316).

5 M. **Courbevoie**, a town with 17,600 inhab., contains numerous laundries. The long building to the left of the station is a barrack erected by Louis XV. for his Swiss Guards. Beyond the station the line crosses the W. end of the Avenue de Neuilly, the direct continuation of the Champs Elysées. The Arc de Triomphe appears, 2½ M. distant. A rondel near the railway is embellished with a bronze group by Barrias, representing the *Defence of Paris*. Courbevoie is united with Paris by direct tramways and the tramway to St. Germain-en-Laye (comp. Appx. and p. 318).

6¼ M. *Puteaux*, with 17,650 inhab., chemical and dye-works, etc., is to be united by a bridge across the Seine with the Bois de Boulogne and Neuilly.

The line from Paris (Champs-de-Mars) viâ St. Cloud, known as


PARIS
et ses
ENVIRONS
Échelle, 1: 200,000
Kilomètres
MONTMORENCY
Mantes
Chartres, Dreux
ARGENTEUIL
St DENIS
St GERMAIN
VERSAILLES
Seine R.
Bezons
Colombes
Gennevilliers
Houilles
Sartrouville
Maisons
Montesson
Chatou
Courbevoie
Nanterre
Rueil
Puteaux
Suresnes
Neuilly
Bois
Boulogne
Vanves
Meudon
Clamart
Plessis Picquet
Vélizy
Viroflay
Chaville
Sèvres
St Cloud
Vaucresson
Bougival
Marly
Noisy
Bailly
Le Chesnay
Buc
Les Loges
Bois de Verrières
Bièvre
Antony
Massy
Saclay
Chateaufort
Toussus
Orsigny
Villiers le Bâcle
Gomberville
Cressely
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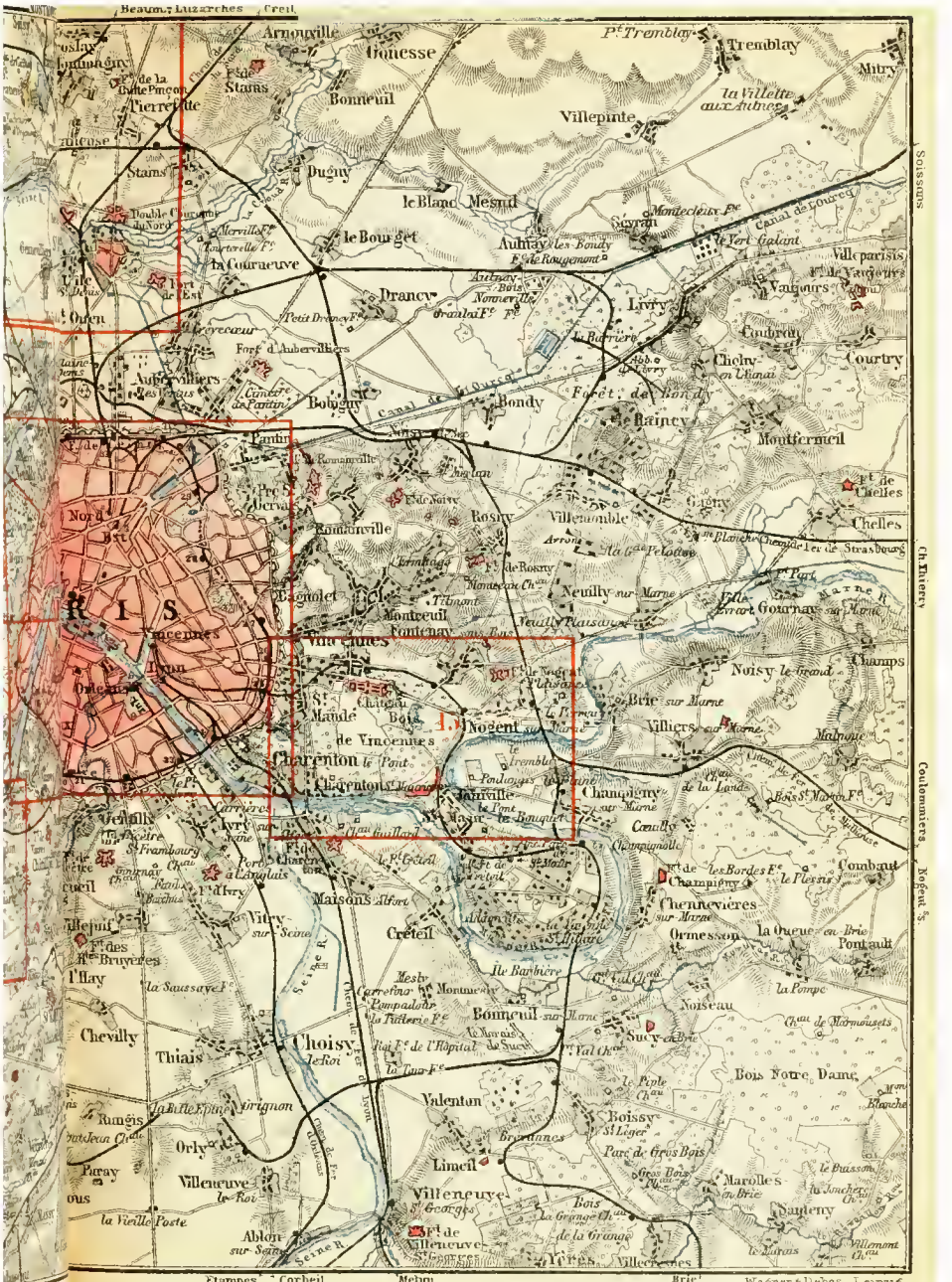


et les chiffres rouges les routes où elles se trouvent

the Ligne des Moulineaux, diverges here from the line to St. Cloud and Versailles (see below). It affords a view of Paris, the Bois de Boulogne, and the Seine. To the S. are the woods of Meudon and Clamart and the orphanage of Fleury (p. 290). The line descends to the Seine, traversing a long tunnel.

7½ M. *Suresnes-Longchamp* is the station for Suresnes and the race-course of Longchamp in the Bois de Boulogne (p. 157). **Suresnes** (*Cafés-Restaurants* at the bridge), a village with 8400 inhab., at the base of Mont Valérien, was the scene of the conferences resulting in the adoption of Roman Catholicism by Henri IV. A 'Rosière' is crowned here on the Sun. nearest Aug. 21st. The produce of the neighbouring vineyards is mediocre. A bridge crosses from Suresnes to the Bois de Boulogne, near Longchamp (p. 157). There is another station on the line from St. Cloud to Versailles (¼ hr.; see below).

Mont Valérien is crowned by the most important of the defensive forts around Paris, 650 ft. above the Seine. In 1870-71 Mont Valérien played a prominent part in both the sieges of Paris. Admission to the fort, which commands a fine panorama, is granted by order only.

9½ M. **St. Cloud,** station *Pont-de-St. Cloud* (p. 284).

Ligne des Moulineaux (from the *Gare du Champ-de-Mars*). This line follows the left bank of the Seine to St. Cloud. Beyond *Javel*, still within the city-limits, it passes under the E. end of the Point-du-Jour viaduct (p. 167). Outside the fortifications, to the left, is Issy (p. 286). — 2½ M. *Les Moulineaux*, a dependency of Meudon (p. 289). The station is near the bridge of *Billancourt*, to the right. — 3 M. *Bas-Meudon* (p. 289). — *Bellevue-Funiculaire* lies at the foot of a small cable-line to Bellevue (p. 288).

4½ M. *Pont-de-Sèvres*, in a cutting near the porcelain-factory (p. 287). Thence the line skirts the park of St. Cloud (to the left), passes Boulogne (to the right), and beyond a cutting and tunnel reaches —

5½ M. **St. Cloud,** station *Pont-de-St. Cloud* (p. 284).

Ligne de Versailles (Rive Droite) from the *Gare St. Lazare*. — To (6 M.) *Puteaux*, see p. 282. — 7½ M. *Suresnes* (see above); the station is in the upper part of the village, nearer Mont Valérien.

9½ M. **St. Cloud**-*Montretout*. The station is situated above the town, which is reached by steep streets, in the new quarter of *Montretout* (p. 285).

By Steamboat. This route is pleasant in fine weather. Steamers start every ¼ hr. in summer, but less frequently at other seasons. The journey takes 1 hr. with and 1¼ hr. against the stream; fare 20 c., on Sun. and holy-days 40 c.; from Suresnes to St. Cloud (2 M.) on Sun., 25 c. The hour at which the last steamer starts is posted at the piers. — Travellers who start in the afternoon should visit the factory at Sèvres on the outward journey.

The steamboat starts from the *Pont-Royal*, on the Louvre side. Table of stations, etc., in the Appendix. Among the most conspicuous objects on the banks are the Chambre des Députés, the Invalides, the Eiffel Tower, and the buildings in the Champ-de-Mars to the left, and the Trocadéro to the right. We pass under the Ponts

de Solférino, de la Concorde, des Invalides, de l'Alma, d'Iéna, de Passy, de Grenelle, and du Point-du-Jour, the last two on the Ile des Cygnes, at the lower end of which is Bartholdi's statue of Liberty enlightening the world (p. 167). Fine view to the left, on quitting Paris, of the hills of Meudon and St. Cloud. — To the left is the Ligne des Moulineaux, with Issy (p. 286) beyond it. We pass the *Ile St. Germain*, with its military stores. *Billancourt*, to the right, adjoins Boulogne (see below). To the left, *Les Moulineaux*, forming part of Meudon (p. 289). The steamer steers between the Ile St. Germain and the *Ile Séguin*, on which is a pigeon-shooting ground. — *Bas-Meudon* (pier); ascent to Meudon, see p. 289. — *Funiculaire-Bellevue* (pier), see p. 283. *Sèvres* (p. 287). To the left, beyond the bridge, is the Porcelain Factory (p. 287); then the Grande Cascade, and the bridge and pier of *St. Cloud* (see below). — The steamboat goes on to Suresnes (Bois de Boulogne; p. 283).

By Tramway. 6 M. From the *Quai du Louvre* to *St. Cloud* (*TA*; see Appx.), starting every ½ hr. or oftener, in 1-1¼ hr., fare, inside 50 c., including correspondance, outside 35 c. This tramway-line has correspondance with the Paris omnibuses, but the cars are usnally qnite full on Sun. and holy-days, and in summer on these days it is sometimes difficnlt to get a seat even at the starting-point of the tramway.

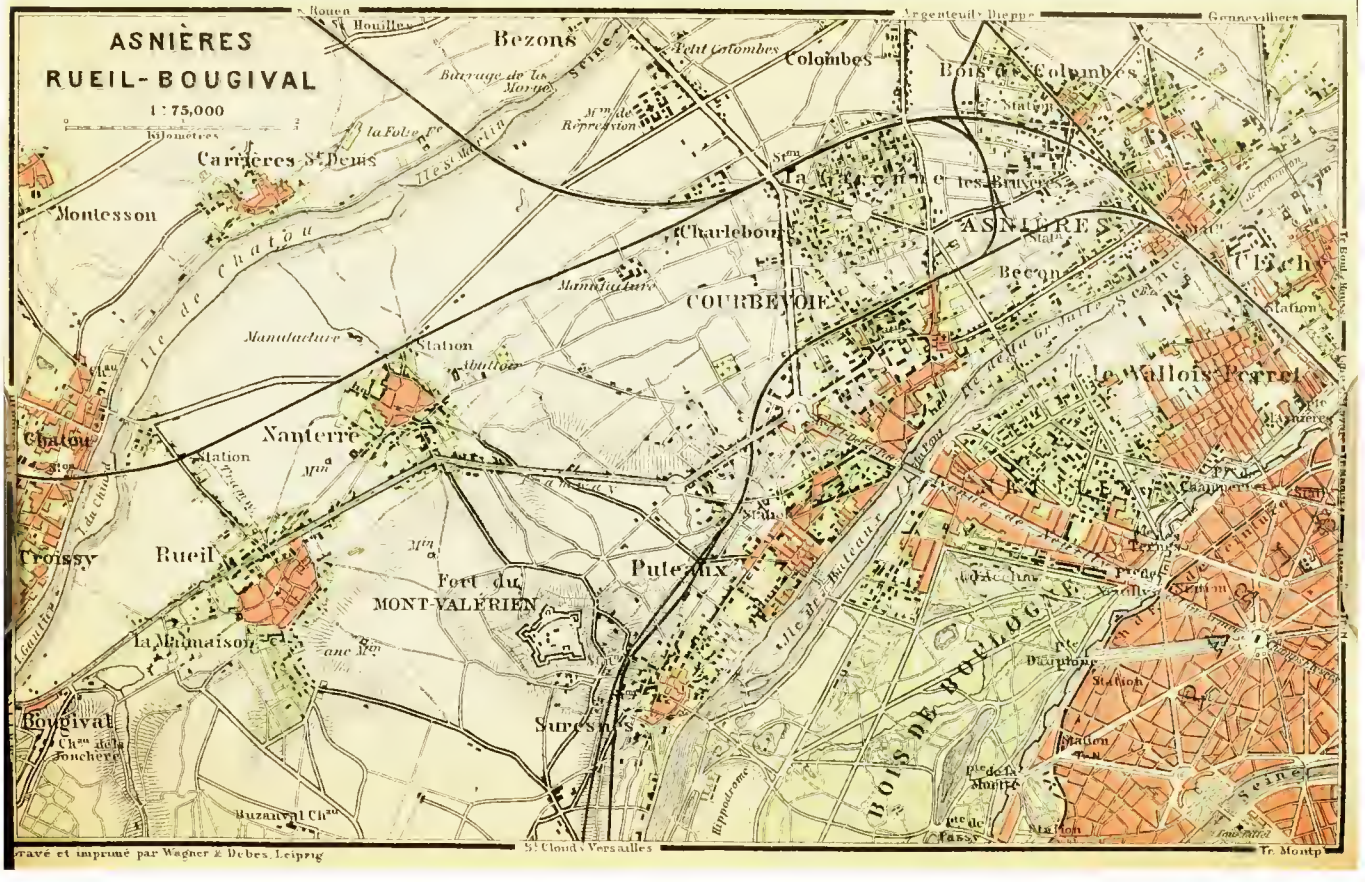
For some distance the road skirts the Seine, passing the Trocadéro (p. 163) and the suburbs of *Passy* and *Auteuil* (pp. 166, 167), with the **Pont-Viaduc du Point-du-Jour* (p. 167). It then intersects the fortifications (the road to Versailles diverges to the left), traverses *Billancourt*, and turns to the right towards —

Boulogne, a town with 32,570 inhab., which possesses a handsome church of the 14th and 15th cent., recently restored and provided with a spire. In an adjoining square is a statue of Bernard Palissy, by Barrias. The tramway-car now crosses the Seine. To the right, beyond the attractive houses on the quay, we have a fine view of St. Cloud and Mont Valérien (p. 283). Lower down the river, at the Bois de Boulogne (p. 155), is the foot-bridge of the aqueduct descending from the reservoir of Montretout (p. 286). The terminus is in the square beyond the bridge.

St. Cloud. — *Restaurants* and *Cafés* in the Place d'Armes and in the Grande Avenue, many of them expensive; *Café-Restaurant du Château*, Place d'Armes and Avenue dn Château, déj. or D. 3 fr.; *Café-Restaur. de la Gare*, Place d'Armes, déj. 2½, D. 3 fr.; *Belvedere*, Qnai de St. Cloud, moderate.

St. Cloud, a small town with 5660 inhab., which owes its name to a monastery founded here by St. Clodoald, grandson of Clovis, and its importance to its ancient château, destroyed in the war of 1870, rises in an amphitheatre on the left bank of the Seine.

The *Palace*, now a ruin, was erected in 1572 by a wealthy citizen. In 1658 it was purchased and rebuilt by Louis XIV., and presented by him to his brother the Duke of Orleans. In 1782 it was purchased by Louis XVI. for Marie Antoinette. In one of the saloons of the château, called the Salle de l'Orangerie, the Council of Five Hundred once held their meetings. On 9th Nov., 1799, Bonaparte with his grenadiers dis-



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persed the assembly, and three days later caused himself to be proclaimed First Consul. To these reminiscences of the first rise of his power was probably due the marked preference which the emperor always manifested for St. Cloud. On 3rd July, 1815, the second capitulation of Paris was signed at the château, in which Blücher's headquarters were established. Here, too, on 25th July, 1830, Charles X. issued the famous proclamations abolishing the freedom of the press, dissolving the Chambers, and altering the law of elections, which caused the revolution of July. St. Cloud afterwards became the principal summer-residence of Napoleon III. The town and palace, occupied by the Germans during the siege of Paris in 1870, suffered severely; the château and many of the houses were burned down in October 1870. — Henri III., when besieging Paris in 1589, pitched his camp at St. Cloud, and was assassinated here by Jacques Clément.

From the *Place d'Armes*, at the bridge, two avenues lead to the left, and two streets to the right. One avenue leads to the lower end of the park, the other to the upper end, passing the site of the palace. The streets lead to the town and church. The cafés in the Place d'Armes are frequently visited, especially on Sat. afternoons, by wedding-parties of the humbler classes from Paris.

The *Park of St. Cloud, 965 acres in area, is the great attraction of the town, and affords a quiet and peaceful retreat from the bustle of Paris. In the lower part is the *Grande Cascade*, divided by an avenue into the *Haute* and the *Basse Cascade*, designed by Lepautre and Mansart, and adorned with statues of the Seine and the Marne by Adam. The fountains generally play in summer from 4 to 5 or 4.30 to 5.30 on the Sundays on which the Grands Eaux at Versailles (p. 311) do not play. The '*Jet Géant*', or great jet, to the left of the cascades, rises to the height of 136 ft. A military band plays in the park on Sun. and Thurs. in summer, from 3 to 4 or 3.30 to 4.30 p.m.

The *Palace* formerly stood at the top of the Avenue du Château, to the right as we ascend beside the cascade. A few unimportant remains are all that are now left. The site was converted in 1893 into a terrace with gardens. It commands a good view of Paris (see below); and another good view is obtained from the *Trocadéro*, or old private garden, on the height to the right. — Rest of the park, see below.

The *Church* of St. Cloud is a handsome modern edifice, by Delarue, in the Romanesque style of the 12th century, with a lofty spire. The choir is adorned with mural paintings by J. Duval-le-Camus, representing scenes from the life of St. Clodoald. The church also contains some fine stained glass and decorations in grisaille.

Opposite the church are the remains of the abbey where St. Clodoald was interred, and adjacent is a handsome modern *Hôtel de Ville*.

On the plateau beyond the Versailles line lies **Montretout**, an extensive and handsome modern suburb of St. Cloud.

To the right of this quarter is the place of the same name, known in connection with the last grand sortie of the garrison of Paris, on Jan. 19th, 1871. A redoubt, established here by the Germans in connection with the heights of *Buzenval*, was captured by the assailants, who even

occupied some of the houses of St. Cloud; but they were unable to effect anything against the main position of the Prussians at *Garches* and *La Bergerie*, and were compelled to evacuate the redoubt the same evening, after suffering heavy losses.

At the end of Montretout nearest to Suresnes, to the left of the Boulevard de Versailles, is the *Réservoir de Montretout* or *de l'Avre*, a gigantic work not yet completed, resembling the Réservoir de la Vanne at Paris (p. 287). The aqueduct which feeds this reservoir begins near Verneuil (Eure), 63 M. distant, and for 16 M. of its length runs in subterranean galleries, some of which are 230 ft. below the level of the ground. The water is conveyed to Paris by a subterranean canal, crossing the Seine beneath the new footbridge between St. Cloud and Suresnes.

The *Allée du Château*, which ascends in the Park of St. Cloud to the S. of the terrace on the site of the palace, leads to the summit of a small hill (5 min. from the palace), which commands an admirable *View. Far below flows the Seine; to the left is the bridge of St. Cloud; beyond it the Bois de Boulogne; lower down is the small town of Boulogne; to the right is Meudon, farther distant is the Arc de l'Etoile; in the background Montmartre; from among the houses of Paris rise St. Vincent-de-Paul, the dome of the Invalides, the Palais du Trocadéro, the Eiffel Tower, the domes in the Champ-de-Mars, St. Sulpice, the Panthéon, the dome of the Val-de-Grâce, and other buildings.

The broad central avenue (right) which diverges from the top of the hill leads to (3/4 M.) *Ville d'Avray*, a station on the Versailles railway (p. 286). The Allée du Château, which we have been following, leads in 5 min. more to the small town of Sèvres. Visitors to the porcelain-manufactory take the footpath descending to the left (S.E.).

From St. Cloud to *St. Germain* viâ *Marly-le-Roi*, see p. 317.

II. FROM PARIS TO SÈVRES.

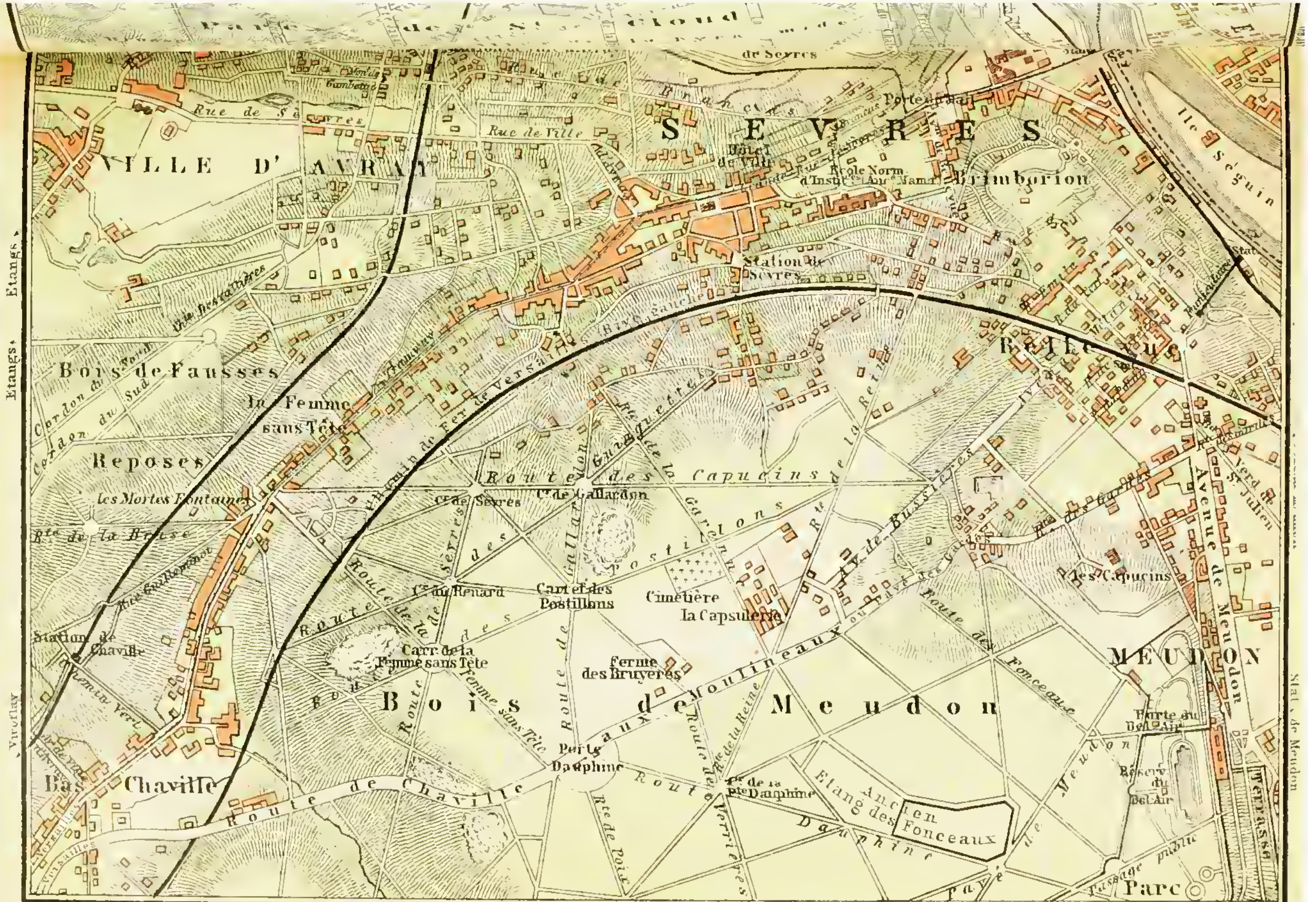
By Railway. — *Ligne des Moulineaux*, preferable to the following (comp. p. 282), 10 or 4 1/2 M., in 35-45 or 25-30 min., fares 90 or 50 c., and 60 or 40 c. — *Ligne de Versailles Rive Gauche*, starting from the *Gare Montparnasse* (p. 23), 6 M., in 25-30 min., fare 75 or 50 c. The station of this line at Sèvres is in the upper part of the town (comp. the Map), and it is therefore better to alight at *Bellevue* (p. 288; same fares), between Sèvres and Meudon, which is nearer the porcelain factory. — *Ligne de Versailles Rive Droite* (Gare St. Lazare), 10 1/2 M., in 26-40 min., fares 90 or 60 c. The station for Sèvres is at *Ville d'Avray*, at the top of the part of Sèvres to the W. of the park of St. Cloud, about 1 M. from the porcelain factory.

Ligne des Moulineaux, from the Gare St. Lazare or the Gare du Champ-de-Mars, see pp. 282, 283.

Ligne de Versailles Rive Gauche. — This line crosses and corresponds with the Chemin de Fer de Ceinture at the (1 1/4 M.) *Ouest-Ceinture* station (see Appx.). — 2 M. *Vanves-Malakoff*, between Vanves, with a 'lycée' (to the right), and Malakoff (p. 338). On the left and right of the line rise the forts of Vanves and Issy. — 3 1/4 M. *Clamart*, 1/2 M. from the village of that name.

Clamart is also connected with Paris by a tramway-line (terminus in the Place St. Germain-des-Prés). This tramway passes *Issy* (12,830 inhab.), with the Hospice des Ménages, some religious houses, and a small ruined château. The new *Champ de Manoeuvres d'Issy*, for the garrison of Paris, lies towards the Seine, near the Ligne des Moulineaux. [Steamboats, see

St CLOUD & SÈVRES
Echelle de 1:25,000
0
500
1000
Metres
Suresnes
Suresnes
Bois de Boulogne
Propte Rothschild
Cimetière
Montretout
St CLOUD
Station
Route de Montretout
Pet Garches
GARCHES
Porte Jaune
Porte de Villeneuve
Station
Allée des Retz
le Haras
Allée de Villeneuve
Allée de la Porte Jaune
Allée de Ville d'Avray
Allée de la Brèche
Allée de la Pyramide
Allée des Murs de Sèvres
Allée de la Lanterne
Allée du Château
Allée de Bretteuil
Allée de Versailles
Allée de la Grande Gerbe
Pièce de la Gde Gerbe
Marnes
le Trocadéro
Terrasse du Château
Cascades
Pet Parc
Pont de St Cloud
Route Pointe
Rue Legrand
Rue de Ruzenvol
Route du Parc
Route de Versailles
Route de Rueil
Route de Sèvres
Pavillon de Bretteuil
Gare des Marchandises
Parc de St Cloud
la Brosse
Etoile de Chasse
Porte de Ville d'Avray
Rond
Tr. O Auteuil
Tr. B & AB
SEINE
BOULOGNE



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Voir la carte spéciale du Bois de Meudon.

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p. 283.] The tramway then skirts the *Lycée Michelet*, in a château of the Condés, built 1698, and traverses the village of *Vanves* (6815 inhab.).

Clamart, a village with 5100 inhab. and numerous country-houses, is comparatively uninteresting. The *Hospice Ferrari*, a large establishment for old men, is due to the munificence of the Duchess of Galliéra (d. 1888; p. 290). The *Bois de Clamart* is part of the Bois de Meudon (p. 289). It may be reached direct from the end of the village (Map, p. 289).

The line skirts the hills above the Seine. Fine view to the right of Paris and the river a little before Meudon and at Bellevue. The train crosses the river by a viaduct 120 ft. high. To the left is the large orphanage of *Fleury* (p. 290).

4½ M. **Meudon**, see p. 289. — 5½ M. *Bellevue*, see p. 288. — 6¼ M. *Sèvres* (see below).

Ligne de Versailles Rive Droite. — To (9½ M.) *St. Cloud-Montretout*, see p. 283. — The train passes through several tunnels. To the right diverges a branch to Marly-le-Roi (p. 307). Tunnel.

10½ M. *Sèvres-Ville d'Avray*. *Sèvres*, see below. The village of *Ville d'Avray* (Restaurant de la Chaumière) is charmingly situated to the right. The *Villa des Jardies*, once occupied by Balzac and the scene of Gambetta's death, is near the railway. A monument, by Bartholdi, with figures of Alsace and Lorraine, has been erected here, and contains the heart of Gambetta. The *Church* contains models of statues by Pradier, Rude, and Duret, a St. Jerome painted by Corot, an Ecce Homo by Aug. Hesse, etc. In the middle of the village stands a *Château*, dating from the end of the 18th century. Near the end of the Rue de Versailles, to the left, are the picturesque ponds that figure so often in the paintings of Corot, to whom a monument has been erected here. Comp. the Map, p. 289.

By Steamer, as for St. Cloud, p. 283.

By Tramway, 7½ M., in 1¼ hr., fares 50 or 35 c. The cars from the *Quai du Louvre* for *Sèvres (TB)* start alternately with those for Versailles and follow the same route (comp. p. 284). — The terminus at Sèvres is at No. 96 Grande Rue, ¾ M. from the porcelain factory, and at the corner of the road to (½ M.) Ville d'Avray (see above).

The tramway-route as far as the fortifications has been described on p. 284. We then diverge to the left from the St. Cloud road, traverse *Billancourt* (office, Ronte de Versailles, No. 39), and cross the Seine to *Sèvres*.

Sèvres. — Cafés-Restaurants. *De la Terrasse*, Grande Rue 27, at the Avenue de Bellevue, déj. 2½, D. 3 fr.; arrange prices on ordering; *Estaminet Parisien*, Grande Rue 61, opposite the Hôtel de Ville; *David*, near the porcelain factory.

Sèvres, with 6900 inhab., is one of the most ancient places in the environs of Paris. The celebrated —

*Porcelain Manufactory has been the property of government since 1756, and now occupies a new building at the S.E. corner of the park of St. Cloud, near the bridge. At the entrance is a bronze statue, by Barrias, of *Palissy*, a reproduction of the statues in Paris (p. 246) and Boulogne (p. 284).

The *Workshops* are open to visitors on Mon., Thurs., and Sat. (12 to 4 or 5), by cards of admission obtained on written application

to the Secrétariat des Beaux-Arts, Rue de Valois 3 (Palais-Royal), Paris; but those without tickets are generally able to join a party. The entrance is on the side next the Seine. Sticks and umbrellas must be given up (no fee). The *Exhibition Rooms* and the *Musée Céramique* are open to the public daily from 12 to 4 or 5 o'clock.

The *Workshops* are on the whole uninteresting, for the processes of painting, moulding, and enamelling are not shown. A few workmen in a special room give the visitors an idea of the principal operations in the manufacture, and some of the furnaces are shown. — The manufactory has exercised a highly beneficial effect on the ceramic industry in France. Various new processes, new tints, and new varieties of porcelain have been invented here; and the secrets of these discoveries are freely communicated to other factories in France.

The **Exhibition Rooms (Exposition des Produits de Sèvres)*, four in number, to the right of the vestibule, contain products of the manufactory which are for sale. The large vases and the copies of paintings are specially admired. The copy of Raphael's St. Cecilia in the 2nd room (to the right) is valued at 50,000 fr. (2000*l.*).

The **Musée Céramique* occupies the first floor of the main building. The chief hall, which we enter first, contains the largest and most remarkable vases made at Sèvres and four pieces of Gobelins tapestry. The collection is arranged in the two galleries at the sides, beginning on the right. The exhibits bear explanatory labels. — Right Gallery; 1st Section. Ancient, mediæval, and modern pottery, glazed and unglazed, from various countries. 2nd Section, as we return. Glazed pottery, earthenware, and enamelled faïence from its invention to the present day, from various countries. — Left Gallery: 1st Section, on the same side as the preceding, and in the cabinets at the end. Continuation of the enamelled faïence, 'soft' porcelain both natural and artificial, 'hard' porcelain from China, India, Japan, Limoges, etc.; modern pottery and earthenware; glass, enamels, mosaics. 2nd Section. Porcelain from Sèvres and abroad; Sèvres faïence and enamels; French porcelain; models of biscuit china produced at Sèvres. At the end, copies of paintings, of incomparable delicacy.

Farther on in the Grande Rue, to the left, is the *Old Manufactory*, now restored as a *Normal School* for female teachers. A little farther are the *Church*, and, to the right, the *Hôtel de Ville*, formerly the mansion of the dukes of Brancas, containing some interesting wood-carvings, paintings, and sculptures (restored in 1892). We soon reach *Bellevue* (rail. station and cable-railway, see p. 283), which owes its origin to a château of Mme. de Pompadour, now almost disappeared. Numerous handsome villas have recently been erected here, but they unfortunately too often interrupt the fine views of the Seine. The best point of view is at the N.E. end of the *Avenue Mélanie*.

The Grande Rue de Bellevue, which crosses the last-named avenue, leads to the railway-station, 1¼ M. from the main street of Sèvres, beyond which begins the Avenue de Meudon (p. 289).

III. FROM PARIS TO MEUDON.

By Railway. — *Ligne de Versailles Rive Gauche* (Gare Montparnasse), 5 M., in 20 min., fare 60 or 40 c. — *Ligne des Moulineaux* (p. 282; few trains on week-days from the Gare du Champ-de-Mars; more from the Gare St. Lazare), 11 or 3 M., in ¾ or ¼ hr., fares 90 or 50 c., and 55 or 35 c.

By Steamboat. To *Bas-Meudon* or *Sèvres*, as for St. Cloud (p. 233).

A CABLE-RAILWAY (650 ft.) was opened in 1893 between special stations for the railway and steamers at *Bas-Meudon* and *Bellevue* (see above); fare 10 c. up or down, on Sun. up 25 c., down 10 c.

Voir aussi la carte de St Cloud & Sèvres
Marnes
St Cloud
Paris
Sèvres
Billancourt
Paris
Paris
Ville d'Avray
SEVRES
Bellevue
Bas Meudon
Bois de
Fausses Reposes
Bas Chaville
MEUDON
le Val
Fleury
Chaville
Observat.
Anc. Château
Parc de Meudon
Bas Viroflay
Haut Chav.
Viroflay
Parc de Chalais
Clamart
Bois du
Pont
Colbert
Porte de Verrières
Vélizy
Plessis-Piquet
Trivaux
BOIS DE MEUDON
Echelle 1:50,000
Kilomètre
Route de Versailles
Jouy Bièvres
Villacoublay
Bièvres. Bois de Verrières
Robinson
Wagner & Debes. Leipzig

Meudon. — CAFÉS-RESTAURANTS. At Meudon: in the Avenue de Meudon and at the upper station. In the wood: at the *Eremitage de Villebon*, 1½ M. from the terrace; and at the *Capsulerie* (p. 290).

Meudon, a small town with 8000 inhab., consists of Meudon proper, on the slope of the hill which is crowned by the château; of a new quarter near the station of Meudon, with numerous prettily-situated villas; of *Bas-Meudon*, on the opposite bank of the Seine, with several manufactories; of *Les Moulineaux*, also on the bank of the Seine, to the E., with a railway-station (p. 309); of *Le Val*, a little higher up; and of *Fleury*, with a large orphanage (p. 290), still higher, on the slope of the Bois de Clamart (see pp. 290 and 287).

The first château at Meudon belonged in the 16th cent. to the Duchesse d'Etampes, mistress of Francis I., and after changing hands several times was bought by Louis XIV. It then became the residence of the Dauphin, who, however, built a second château in the neighbourhood, though the former one was not finally demolished till 1803. The second château, afterwards occupied by the Empress Marie Louise, the King of Rome, and lastly Prince Napoleon, was set on fire by a shell and reduced to a heap of ruins during the Prussian bombardment of Paris in 1871. It has since been partly restored.

The Terrace and the Bois are the chief attractions of Meudon. From the station we reach the terrace by crossing the railway to the left, and then following the Rue du Départ, straight on, and the Avenue Jacqueminot (see the Map, opposite). At the intersection of this avenue and the Rue de la République, which traverses old Meudon, is a *Bronze Bust of Rabelais* (1483-1553), 'curé de Meudon' (?), by Truphème.

From the railway-station at *Bas-Meudon* we ascend the Route des Gardes to the right as far as the Avenue de Meudon (see below) or by a new road to the left to the station at Meudon (see above). From the station of the cable-railway (p. 288), on the same line, and from the steamboat station we may reach the Avenue by the cable-railway or by the Route des Gardes.

The *Avenue de Meudon*, bordered by four rows of lime-trees, begins at Bellevue (p. 288), beyond the railway on the left bank, about ½ M. from the terrace. At the beginning of the latter is a *Monument du Centenaire*, a symbolical bronze bust by Courbet, erected in 1889.

The ***Terrace** of Meudon, supported by huge walls, commands a beautiful * *View* of Paris. The public are not admitted to the remains of the château, now an *Observatory;* but on Sun. and holydays, after midday, may visit the garden opposite, at the end of the terrace, whence a path leads to old Meudon.

The tall brick *Tower*, near the terrace on the Bellevue side, belongs to a laboratory of vegetable chemistry.

The Bois de Meudon (Maps, opposite and p. 286), part of which is enclosed as the *Park* of the château, lies on the heights between Meudon and the valley of Sèvres, Chaville, and Viroflay, and on the heights on the other side of the valley of Meudon, this latter part

being also named the *Bois de Clamart*. The wood is intersected in all directions by pleasant paths (finger-posts). — From the terrace the wood is reached by means of an iron staircase on the wall farthest from Paris and a walk traversing the *Park*, the rest of which is not open to the public. From the lower end of the Avenue de Meudon or from Bellevue, we ascend by the Pavé des Gardes and join the routes from Sèvres at the *Capsulerie*. From Meudon, or from the exit from the garden at the end of the terrace, we may either follow the valley straight on to the part of the wood beyond the park, or follow the Rue des Vertugadins to the left, to the Bois de Clamart.

Between the last two paths lies the *Parc de Chalais*, in which is the *School of Military Aerostatics* (no admission).

On the N. verge of the Bois de Clamart, above the hamlet of Fleury, is the large and conspicuous *Orphanage of St. Philippe*, founded by the late Duchesse de Galliéra (p. 287).

15. Vincennes.

The chief point of interest here is the *Bois de Vincennes*, somewhat in the style of the Bois de Boulogne, and which may be reached either viâ Vincennes, to the N., or viâ *Charenton*, to the S. The *Château* of Vincennes is closed to the public, and only the outside can be seen (p. 293).

I. FROM PARIS TO VINCENNES DIRECT.

By Tramway. 5 M. From the *Place du Louvre to Vincennes* (*TC*; see Appx., p. 28), in 1 hr., fares, inside 40 c. (incl. correspondance), outside 20 c. The remarks on the St. Cloud tramway (p. 284) are applicable to this line also. — The tramway from the *Louvre* to the *Cours de Vincennes* stops at the fortifications, 1¼ M. from the château; but the tramway from Nogent (p. 293) may be taken thence to the château (15 or 10 c.).

The TRAMWAY FROM THE LOUVRE TO VINCENNES runs by the *Quays*, which command views of the Palais de Justice, the Tribunal de Commerce, the Hôtel-Dieu, and Notre-Dame on the Cité, to the right; and of the Place du Châtelet with its theatres and fountain, the Tour St-Jacques, the Hôtel de Ville, etc., to the left. It then turns to the left into the Boul. Henri IV. (p. 71), passes the *Place de la Bastille* (p. 69), and follows the *Rue du Faubourg St. Antoine*.

The **Place de la Nation** (Pl. R, 31), formerly the *Place du Trône*, at the end of this street, forms the E. extremity of Paris, while the Place de l'Etoile forms the N.W. end, upwards of 5 M. distant. The centre of the 'place' is adorned with a large basin and a bronze group by Dalou, representing the *Triumph of the Republic*. The surrounding buildings are uninteresting, with the exception perhaps of the *Ecole Arago*, a superior municipal school opened in 1880. About a dozen different streets radiate from this point, but the traffic is insignificant. In 1660, after the conclusion of the Peace of the Pyrenees, Louis XIV. received the homage of the Parisians on a throne erected here, and from that event the 'place' derived its former name. The two lofty fluted Doric columns erected here on the site of the old barrière were begun in 1788, but not completed

till 1847. Each is adorned with two basreliefs by *Desboeufs* and *Simart*. Those next the town represent Commerce and Industry, those on the other side Victory and Peace; and they are surmounted with bronze statues of St. Louis by *Etex* and Philippe le Bel by *Dumont*. Beyond the columns begins the *Cours de Vincennes*, a broad avenue leading direct to Vincennes (to the château 1¾ M.).

The *Foire au Pain d'Epices*, or 'gingerbread fair', held on the Place de la Nation and on the Cours during three weeks after Easter, always presents a very lively scene.

A tramway-line runs from the Place de la Nation to *Montreuil* (pop. 24,000), a place famous for its peaches, but otherwise uninteresting. This is also a station of tramways to La Villette and the Place Valhubert (Jardin des Plantes) and from Montreuil to Vincennes.

The Vincennes tramway next traverses the Boul. de Picpus and the Avenue de St. Mandé, passing the station of that name on the Vincennes railway.

To the S. of the Avenue de St. Mandé, Rue de Picpus 25, is the small **Cemetery of Picpus** (Pl. G, 31; adm. 50 c.), which contains the tombs of members of some of the oldest families in France. In one corner is the tomb of *Lafayette* (d. 1834). At the end is the 'Cimetière des Guillotinés', where 1300 victims of the Revolution, executed at the Barrière du Trône, are interred. Among these are the poet *André Chénier*, the chemist *Lavoisier*, *General Beauharnais*, and representatives of many noble families.

At *St. Mandé*, to the S., a village with 11,330 inhab., are two asylums for old men, and a cemetery containing a statue in bronze, by *David d'Angers*, of Armand Carrel (d. 1836), who was killed in a duel by Emile de Girardin. About 2 min. from the station is the pretty Lac de St. Mandé (p. 294).

The tramway then runs near the Bois de Vincennes, skirts the railway, turns to the right into Vincennes, and, passing the château, halts in the Cours Marigny (p. 293).

By Railway, 3¾ M. *Chemin de Fer de Vincennes* from the station at the Bastille (Pl. R, 25), in about ¼ hr., fare 15 or 30 c. **Trains** every ¼ hr.

The railway is carried on arches alongside the Avenue Daumesnil and passes two stations within the fortifications, viz. *Reuilly*, near the Place Daumesnil (p. 292), and *Bel-Air*, at the junction with the Chemin de Fer de Ceinture (correspond.; see Appx. p. 32). The next station is *St. Mandé* (see above), near the wood (comp. Map).

3¾ M. *Vincennes*. The station is in the Rue de Montreuil, which leads, on the right, to the château (p. 293). — Continuation of the railway along the wood, see p. 296.

II. FROM PARIS TO VINCENNES VIÂ CHARENTON.

By Tramway. 1. From the *Quai du Louvre to Charenton (TK)*, fare, inside 50 c., including correspondance, outside 25 c. — 2. From the *Place de la République to Charenton (TV)*, same fares. — 3. From the *Bastille to Charenton* (Tr. Sud), same fares.

The TRAMWAY FROM THE LOUVRE TO CHARENTON follows the *Rues de Rivoli* and *St. Antoine* (pp. 60, 68), passes the Bastille (p. 69), then turns to the right and, skirting the *Bassin de l'Arsenal*, formed by the Canal St. Martin (p. 70), reaches the quays on the right bank at the Pont d'Austerlitz (p. 255). On the opposite bank are

the Jardin des Plantes (p. 255) and the Gare d'Orléans (p. 23). Farther on are the modern *Ponts de Bercy* and *de Tolbiac*, and on the right bank the huge *Wine Stores of Bercy* (Pl. G, 28, 29), larger than those near the Jardin des Plantes. Passing the *Pont National*, half of which is used by the Chemin de Fer de Ceinture, we reach the fortifications, beyond which, also on the right bank, are the *Magasins Généraux des Vins* (Pl. G, 33). Then the new *Pont d'Ivry*, crossing the Seine to Ivry (p. 262). *Conflans* and *Les Carrières*, which we next pass, are parts of *Charenton* (see below). The tramway-terminus is in the lower part of the village, less than 1/2 M. from the entrance to the Bois (p. 293).

The Tramway from the Place de la République to Charenton follows the *Grands Boulevards* to the Bastille (p. 69), turns to the left by the *Faubourg St. Antoine*, and then to the right by the *Rues Crozatier* and *de Charenton*. The terminus at *Charenton* is in the Place des Ecoles (Pl. G, 36), nearer the Bois (p. 293) than the preceding.

The Tramway from the Bastille to Charenton follows the *Avenue Daumesnil* to the right of the railway as far as the *Place Daumesnil*, which is adorned with a bronze fountain with lions. We enter the Bois between St. Mandé (p. 291) and the *Lac Daumesnil* (p. 294), and halt in the upper part of *Charenton* (see below).

By Steamer. Steamers between *Auteuil and Charenton*, from any pier on the left bank within the city (exceptions, see Appx., p. 31) to Charenton; fare 20 c. on week-days, 25 c. on Sun.; from the Pont d'Austerlitz only, 10 or 15 c.

To the *Pont d'Austerlitz* (Jardin des Plantes), see p. 255. The steamboat journey is pleasant in fine weather, especially in summer, but offers no particular features of interest. Bridges and warehouses, see above. We finally quit the Seine for the *Marne*, near a lateral *Canal*, pass under the Lyons line, which has a station at Charenton (see the Map), touch at *Alfortville* (see below), and reach the *Pont de Charenton*.

Charenton (*Café de la Terrasse*, at the bridge), situated between the Bois, the Marne, and the Seine, a place with 15,300 inhab. (including *Conflans* and *Les Carrières*), is now chiefly known for its Lunatic Asylum (p. 295). Its most interesting part is near the Bois.

In 1606 a Protestant church was erected at Charenton with the sanction of Henri IV., but it was destroyed in 1685, after the Revocation of the Edict of Nantes.

On the other side of the bridge is *Alfortville* (7934 inhab.), with the *Veterinary College of Alfort*.

Vincennes lies about 3 M. from the steamboat pier at Charenton. The road leads through the Bois, passing near the (3/4 M.) *Lac Daumesnil* (p. 294), to the left.

III. VINCENNES.

Cafés-Restaurants. — *Café de la Paix*, Cours Marigny, near the tramway-terminus, déj. 2½, D. 3 fr.; *Continental*, Rue de Paris, 30, with a small

VINCENNES
Redoute de Fontenay
Fontenay sous-Bois
Fort de Nogent
Hausance
Nogent sur-Marne
Bry sur-Marne
Ville Evrard
Paris (Gare de l'Est)
Maladrerie
Hôpital Militaire
Ecole de Pyrotechnie
Polygone
Butte
Redoute de la Faisanderie
le Tremblay
Champ de courses
Tribunes
Pesanteurs
Asile
Maison de Santé
St Maurice
Gravelle
Redoute de Gravelle
Joinville-le-Pont
Plant Champigny
Station
les Varennes
Conflans
Alfort-ville
Charentonneau
Ch.au Gaillard
Fort de Charenton
Ecole Vétérinaire
St Maur
Fossés
Ile Fanac des Saints
St Pierre
Créteil
Brie-Comte-Robert
Melun
Champigny
Vincennes
Charenton-Pont
Saint-Maur
Dame sur Marne
Lac
Pavillon des Perles
Ecole de Joinville
Ecole de Gymnastique
Ecole de Tir
Ecole de Natation
Ecole de Cavalerie
Ecole du Génie
Ecole d'Artillerie
Ecole de Cartouches
Ecole de Pontonniers
Ecole de Chasseurs
Ecole de Cuirassiers
Ecole de Dragons
Ecole de Hussards
Ecole de Lanciers
Ecole de Spahis
Ecole de Zouaves
Ecole de Tirailleurs
Ecole de Turcos
Ecole de Légion étrangère
Ecole de Marine
Ecole de Colonies
Ecole de Police
Ecole de Pompiers
Ecole de Sapeurs
Ecole de Télégraphie
Ecole de Photographie
Ecole de Topographie
Ecole de Cartographie
Ecole de Géodésie
Ecole de Météorologie
Ecole de Physique
Ecole de Chimie
Ecole de Mathématiques
Ecole de Géométrie
Ecole de Calcul
Ecole de Comptabilité
Ecole de Statistique
Ecole de Démographie
Ecole de Sociologie
Ecole de Psychologie
Ecole de Pédagogie
Ecole de Philosophie
Ecole de Théologie
Ecole de Droit
Ecole de Médecine
Ecole de Pharmacie
Ecole de Chirurgie
Ecole de Dentisterie
Ecole de Vétérinaire
Ecole de Maréchalerie
Ecole de Sellerie
Ecole de Bourrellerie
Ecole de Charronnerie
Ecole de Forgerie
Ecole de Serrurerie
Ecole de Menuiserie
Ecole de Charpenterie
Ecole de Couverture
Ecole de Plomberie
Ecole de Vitrerie
Ecole de Peinture
Ecole de Sculpture
Ecole de Gravure
Ecole de Lithographie
Ecole de Typographie
Ecole de Reliure
Ecole de Papeterie
Ecole de Cartonnerie
Ecole de Tannerie
Ecole de Corroierie
Ecole de Mégisserie
Ecole de Teinturerie
Ecole de Blanchissage
Ecole de Repassage
Ecole de Couture
Ecole de Broderie
Ecole de Dentelle
Ecole de Modes
Ecole de Coiffure
Ecole de Parfumerie
Ecole de Cosmétique
Ecole de Bijouterie
Ecole de Joaillerie
Ecole de Horlogerie
Ecole de Lunetterie
Ecole de Fabrication
Ecole de Mécanique
Ecole de Chaudronnerie
Ecole de Tuyauterie
Ecole de Robinetterie
Ecole de Soudure
Ecole de Fonderie
Ecole de Laminage
Ecole de Tréfilerie
Ecole de Clouterie
Ecole de Boulonnerie
Ecole de Rivetage
Ecole de Ressorterie
Ecole de Chaînerie
Ecole de Câblerie
Ecole de Filature
Ecole de Tissage
Ecole de Bonneterie
Ecole de Passementerie
Ecole de Rubanerie
Ecole de Tapisserie
Ecole de Moquetterie
Ecole de Linoléum
Ecole de Caoutchouc
Ecole de Gutta-percha
Ecole de Celluloïd
Ecole de Bakélite
Ecole de Galalithe
Ecole de Vulcanite
Ecole de Bois durci
Ecole de Carton-pierre
Ecole de Papier mâché
Ecole de Stuc
Ecole de Plâtre
Ecole de Ciment
Ecole de Béton
Ecole de Pierre artificielle
Ecole de Marbre artificiel
Ecole de Granit artificiel
Ecole de Porphyre artificiel
Ecole de Serpentine artificielle
Ecole de Jade artificiel
Ecole de Lapis-lazuli artificiel
Ecole de Malachite artificielle
Ecole de Turquoise artificielle
Ecole de Corail artificiel
Ecole de Nacre artificielle
Ecole de Perle artificielle
Ecole de Diamant artificiel
Ecole de Rubis artificiel
Ecole de Saphir artificiel
Ecole de Topaze artificielle
Ecole de Émeraude artificielle
Ecole de Grenat artificiel
Ecole de Améthyste artificielle
Ecole de Cristal artificiel
Ecole de Verre artificiel
Ecole de Porcelaine artificielle
Ecole de Faïence artificielle
Ecole de Grès artificiel
Ecole de Terre cuite artificielle
Ecole de Briques artificielles
Ecole de Tuiles artificielles
Ecole de Carreaux artificiels
Ecole de Mosaïque artificielle
Ecole de Vitrail artificiel
Ecole de Peinture sur verre artificielle
Ecole de Peinture sur porcelaine artificielle
Ecole de Peinture sur faïence artificielle
Ecole de Peinture sur grès artificiel
Ecole de Peinture sur terre cuite artificielle
Ecole de Peinture sur briques artificielles
Ecole de Peinture sur tuiles artificielles
Ecole de Peinture sur carreaux artificiels
Ecole de Peinture sur mosaïque artificielle
Ecole de Peinture sur vitrail artificiel
VINCENNES,
CHARENTON & NOGENT s.M.
Echelle de 1:50.000.
0 1 2
Kilometres
Wagner & Debes Leipzig

garden, below the château, similar charges (also beds); *Français*, in front of the château; *Café-Restaurant de la Porte Jaune*, in the wood, p. 295. — *Tramway* (compressed air) from the Cours Marigny to (6 M.) Ville-Evrard, viâ Nogent-sur-Marne, see p. 295. *Tramways* also to *Montreuil* (p. 291) and *Bagnolet*. — *Post and Telegraph Office* in the Rue de l'Hôtel de Ville.

Vincennes, a town with 24,600 inhab., is a place of no importance except as one of the fortresses in the outskirts of Paris. The only object of interest in the town is the *Statue of General Daumesnil*, by Rochet, in the Cours Marigny, near the tramway-station. The gesture of the figure forms an allusion to the anecdote that when the general, who defended the château in 1814 and 1815, was called on to surrender, he replied that he would not do so till the Allies restored to him the leg he had lost at the battle of Wagram. At the end of the Cours is the modern Renaissance *Mairie*.

The **Château de Vincennes** was founded in the 12th cent. and afterwards gradually enlarged. It was used as a royal residence till 1740, and afterwards served various purposes. In 1832-44, under Louis Philippe, the château was strongly fortified and transformed into an extensive artillery depôt, with an 'Ecole de Tir'.

An order from the minister of war is necessary to view it; but the chapel is public at the services on Sun. and holy-days, 8, 10, and 11.30 a.m.

The château was used as a *State Prison* from the days of Louis XI. (1461-83) onwards. Among many illustrious persons who have been confined within its walls, may be mentioned the King of Navarre (1574), the Grand Condé (1650), Cardinal de Retz (1652), Fouquet (1661), Count Mirabeau (1777), the Duc d'Enghien (1804), the ministers of Charles X. (1830), and the conspirators against the National Assembly (15th May, 1848).

A melancholy interest attaches to the fortress from its having been the scene of the execution of the unfortunate Duc d'Enghien, the last scion of the illustrious Condé family. On the suspicion that he was implicated in a conspiracy against the emperor, he was arrested by order of Napoleon on 14th March, 1804, on German territory, conveyed to Vincennes, and there condemned to death by a court-martial. The sentence was executed on 20th March, and the body of the duke interred in the fosse where he was shot. In 1816 Louis XVIII caused his remains to be removed to the chapel, where he erected a monument to his memory.

The *Chapel*, with its tasteful Gothic front, begun in 1379 under Charles V., and completed in 1552 in the reign of Henri II., has recently been restored. The lofty vaulting and the stained glass by *Cousin* are worthy of notice. The monument of the Duc d'Enghien, now in the old sacristy, is a poor work by *Deseine*.

The *Donjon*, or Keep, in which state-prisoners were formerly confined, is a massive square tower of five stories, 170 ft. in height, with four smaller towers at the corners. The platform commands a fine view.

To the E. of the château is the Fort de Vincennes, beyond which begins the —

Bois de Vincennes, a beautiful park, much less frequented than the Bois de Boulogne, but of scarcely inferior attraction, though unfortunately disfigured by the plain in the centre.

The park was once a forest, where Louis IX. (d. 1270) used to hunt and to administer justice; but it was entirely replanted by

Louis XV. in 1731. Since that period considerable encroachments on its extent have been made by the railway and the fortifications, but it still covers an area of about 2250 acres, including the Champ de Manœuvres (1/2 M. wide) in the middle, and the artillery 'Polygone'. In 1857-58 it was successfully transformed into a public park by *Vicaire* and *Bassompierre*. It is more natural than the Bois de Boulogne, and contains fewer exotics.

The Rue de Paris is continued beyond the fort by a road that enters the forest to the right and there forks; the left branch leading towards Nogent-sur-Marne (p. 295), the right branch towards Joinville-le-Pont (p. 295).

The street to the right of the château soon brings us to the *Esplanade* and the most frequented part of the Bois. To our left is the *Plaine de Gravelle*, which divides the Bois into two distinct parts. The plain extends from this point to the château, nearly 2 M. distant, and is at places nearly 1 M. in width. At the beginning, on the right, are large new *Barracks*. On the left lies the *Champ de Manoeuvres*, used for infantry drill; and farther distant, on the left, is the *Polygone de l'Artillerie*. At a crossway in the Champ de Manœuvres rises a *Pyramid*, restored in 1871, where an oak under which St. Louis administered justice is said to have stood.

The first walk on the right leads to the **Lac de St. Mandé**, near the village of that name (p. 291), the smallest but prettiest of the lakes in the Bois, with beautifully wooded environs, affording charming walks. The Avenue Daumesnil, which begins at the Esplanade and may be reached by various paths to the left of the lake, is a continuation of the street of the same name in Paris. The route diverging to the left from this avenue, at the point where the tramway from the Bastille also turns (p. 292), leads towards Charenton (p. 292).

That part of the Bois de Vincennes which lies to the N. of Charenton and adjoins the fortifications of Paris on the W. was laid out in 1857-58. Its chief ornament is the **Lac Daumesnil** or *de Charenton*, the largest lake (50 acres) in the Bois, containing two pretty islands, which are connected with each other and with the mainland by bridges. On one are an artificial grotto with a temple above it, and a café. On the other the **Pavillon des Forêts**, at the Trocadéro during the Exhibition of 1889, has been re-erected, and contains a *Musée Forestier*, consisting of the interesting collections previously exhibited in it. Visitors to the islands may then cross to the Avenue Daumesnil by ferry (10 c.) instead of returning by the bridges. (Boats on the lake 1/2-2 fr. per hour, according to tariff.)

At the end of the Avenue Daumesnil nearest Paris (No. 1bis) is a *School of Arboriculture and Gardening*, open to the public on Sun., Tues., and Thurs. from 1 to 5 p.m.

The Avenue de Gravelle, to the left before Charenton (p. 292) as we come from the Lac Daumesnil, traverses the S. part of the Bois. A little to the right are the *Asile de Vincennes* for patients of

the artizan class, and the *Hospice d'Aliénés* of Charenton-St. Maurice. About 1½ M. from Charenton this avenue ends at the *Lac de Gravelle*, a small lake fed by means of a steam-pump on the bank of the Marne, and drained by streams flowing into the other lakes. A few paces from the lake is the *Rond-Point de Gravelle* (refreshments in summer at the *Pavillon Robert*), which commands an admirable survey of the valleys of the Marne and Seine.

Continuing our walk round the Bois, we skirt the *Race-Course* of *Vincennes* to the left, and pass the *Redoubts of Gravelle* and of *La Faisanderie* on the right, these two forts ending the wood on this side and commanding the curve of the Marne (see below). Between them is a *Model Farm*, worked by the Ecole d'Alfort (p. 292) and the Institut Agronomique of Paris.

The road on this side of the farm leads to **Joinville-le-Pont** (4324 inhab.), a village situated on the right bank of the Marne, and a station on the Chemin de Fer de Vincennes (p. 210). Joinville is the chief boating-centre on this side of Paris, as Asnières (p. 285) is on the Seine. The subterranean *Canal de St. Maur*, which begins here, 660 yds. in length, constructed in 1825, enables barges to cut off a circuit of 8 M. described by the Marne. — Champigny, etc., see p. 215.

Beyond the Redoute de la Faisanderie, with its military school, we have three roads before us. That to the left leads direct to Vincennes, passing between the camp and the Lac des Minimes (see below); that in the middle also leads towards the lake; while that to the right leads to Nogent-sur-Marne.

Nogent-sur-Marne is a village with 8400 inhab., on a hill above the Marne, with a station on the same line as Joinville, another on the united lines of the Grande Ceinture and the Belfortrailway, and reached also by a tramway from Vincennes (p. 211). The second of the above railway-lines crosses the Marne here by means of a curved viaduct, ½ M. in length. Nogent has numerous country-houses on the side next the Bois, and to the N., towards Fontenay-sous-Bois (see above), is the *Fort de Nogent*. Champigny (p. 296) is 2½ M. from Nogent by the Grande Ceinture. — The tramway is continued to (6 M. from Vincennes) *Ville-Evrard*, where there is a large lunatic asylum, and a branch goes to *Bry-sur-Marne*, a village on the left bank of the river.

The **Lac des Minimes** was formed in 1857 on ground which belonged to the order of that name from 1854 to 1784. The lake is 20 acres in area, and contains three islands. The smallest of these, the *Ile de la Porte-Jaune* at the N. end, is connected with the mainland by a bridge and contains a *Café-Restaurant*. The others, though united with each other, can be reached only by boat, which may be hired (½ hr. 50 c. each person) on the W. side, near the keepers' houses. At the E. end are the small *Cascades*, on the two streamlets by which it is fed. Round the lake, at some distance from its banks, runs the *Route Circulaire*, and an avenue also skirts the bank (a circuit of 30-40 min.).

Opposite the Ile de la Porte-Jaune begins an avenue leading to *Fontenay-sous-Bois*, a village and railway-station about ⅓ M. to the N.E., with a number of pleasant villas (5836 inhab.).

The Lac des Minimes is about ½ M. from the fort or 1¼ M. from the entrance to the Château of Vincennes.

From Vincennes (Paris) to Brie-Comte-Robert, 19 M., railway in 1¼ hr. (fares 2 fr. 25, 1 fr. 55 c.). Beyond Vincennes the line skirts the Bois de Vincennes for some distance. — 1¼ M. *Fontenay-sous-Bois* (p. 295); 1¾ M. *Nogent-sur-Marne* (p. 295). Fine view of the Marne Valley to the left. — 3 M. *Joinville-le-Pont*, see p. 295. 4½ M. *St. Maur-Créteil*. St. Maur (17,300 inhab.) is the nearest station to the curve of the Marne (p. 295). Créteil is on the left bank. — 5 M. *Parc de St. Maur*.

6 M. Champigny (4625 inhab.), on the left bank of the Marne, is memorable as the scene of the battles of 30th Nov. and 2nd Dec., 1870, at which Generals Trochu and Ducrot vainly endeavoured to force a passage through the German lines. A monument on the hill behind Champigny marks the site of a crypt containing the remains of the French and German soldiers who fell on that occasion. Champigny is also a station on the Grande-Ceinture railway, rejoining the Ligne de l'Est at Nogent-sur-Marne (p. 213).

Fine views of the valley of the Marne, Vincennes, and Paris are obtained from the places on the hills beyond Champigny, such as *Chennevières* (2 M.; with a view superior to that from St. Germain-en-Laye, at least by morning light), *Sucy-en-Brie* (2½ M.), and *Boissy St. Léger* (2½ M.). These localities are reached from the stations of *La Varenne-Chennevières* (¾ M.), beyond which we cross the Marne, *Sucy-Bonneuil* (¾ M.), and *Boissy-St. Léger* (⅓ M.). From Sucy-Bonneuil a branch of the Grande-Ceinture leads to Valenton (2½ M.) and Villeneuve-St. Georges (2 M.). At Boissy-St. Léger, to the left of the railway, is the *Château du Piple*, with a Protestant Normal School for Girls. About 1¼ M. beyond the village is the fine *Château de Gros-Bois* (18th cent.), with a large park. Adjacent is an Inn. Less than 2 M. to the W. is the *Château de la Grange*, dating from the same period. We can descend from here to (3 M.) Brunoy (p. 344) or to Villeneuve-St. Georges (p. 344). — The following stations are of no interest.

19 M. (22½ M. from Paris) **Brie-Comte-Robert** *(Hôtel des Voyageurs)* is a very old and decayed little town. The Rue de la Gare, the Rue de Paris (to the left), and the Rue Gambetta (to the right) lead to the Place du Marché, whence we ascend to the left to the *Church*, a handsome building of the 12-16th cent., with fine but much damaged decorations. The interior is worth a visit. In the adjoining Rue des Halles is an interesting Gothic *Façade* of the 13th cent., belonging to an old hospital. Farther on are the ruins of a château of the 12th century.

The railway goes on from Brie to (11 M.) *Verneuil-l'Etang*, where it joins the line to Troyes and Belfort. See *Bædeker's Northern France*.

16. Versailles.

Those who can only pay one visit to Versailles should start early and visit the gardens before the opening of the palace. A second visit, in summer, may be combined with a pleasant afternoon-excursion to Rambouillet (p. 307).

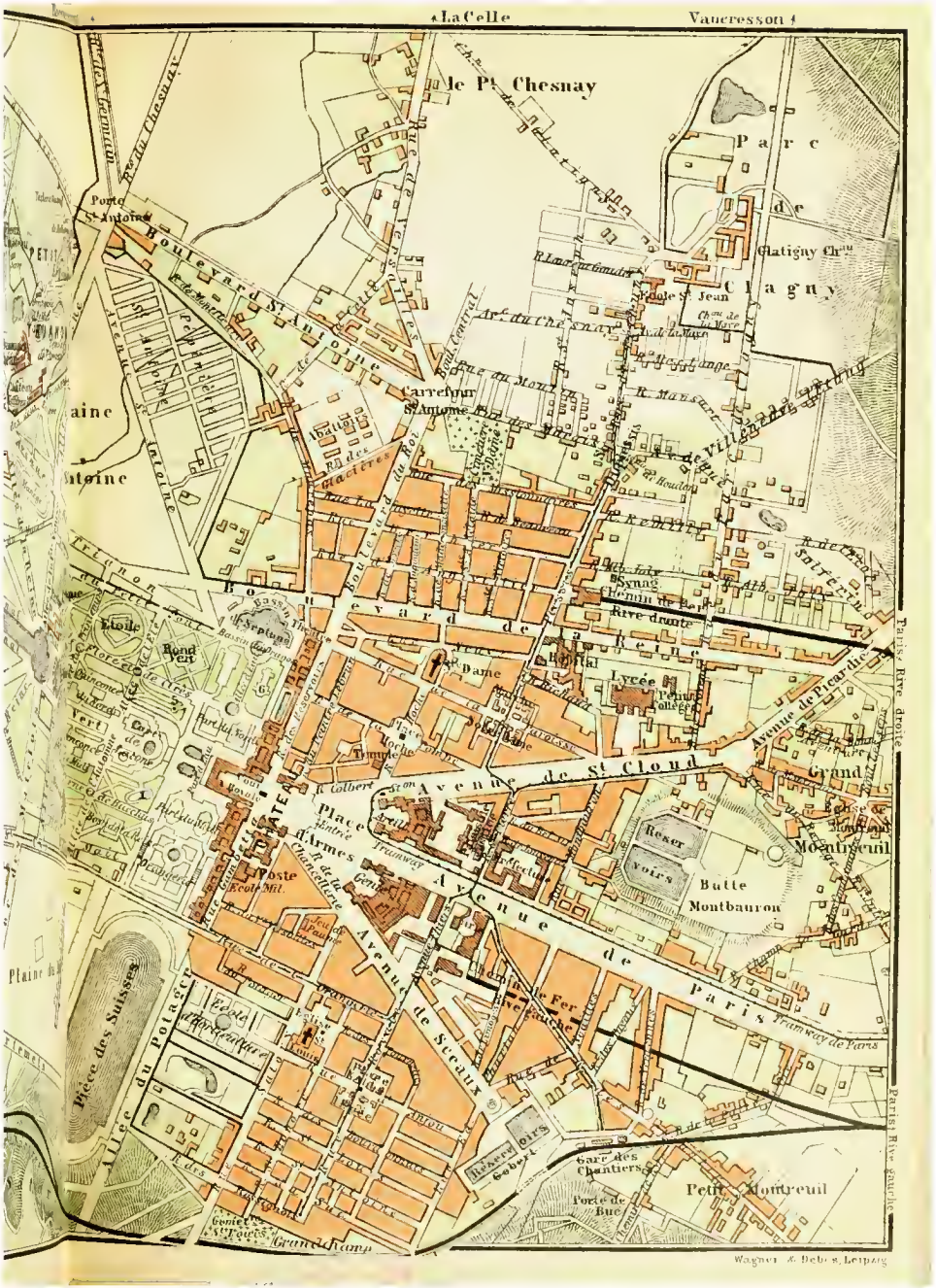
I. FROM PARIS TO VERSAILLES.

By the Ligne de la Rive Droite, 14½ M., in 35-50 min., fares 1 fr. 50, 1 fr. 15 c.; no reduction on return-tickets. The trains start from the Gare St. Lazare (booking office and waiting-rooms to the left) every hour or oftener. There are also several additional trains, particularly on Sundays and holy-days (see *Indicateur*). — Best views to the left.

Some trains go on to the *Gare des Chantiers* (p. 297), and several do not stop at the station of the right bank; fares by these trains, 1 fr. 80, 1 fr. 20 c.

To (9½ M.) *St. Cloud* and (10½ M.) *Sèvres-Ville d'Avray*, see pp. 282, 283. — 12 M. *Chaville*, near the Bois de Ville d'Avray, Fausses-Reposes, and Chaville (see the Map, p. 286). — 13 M. *Viroflay*. To the left farther on is seen the *Viaduct* which crosses

St Germain
Rocquencourt
Porte de Maintenon
Grille Royale
Etoile Royale
Avenue de la Ceinture
Allée de Saint Cyr
Allée des Prés
Allée de Fontenay
Allée de Gally
Allée de Bouillon
Allée des Tuileries
Allée de Maintenon
Allée des Oies
Allée des Closeaux
Allée de Choisy
Allée de Sabotiers
Plaine de Trianon
Allée de Bailly
Allée des Haï Haï
Allée du Rendez-vous
Allée de la Reine
Grande Etoile
Vieux Château
Serre
Petite Etoile
GRAND TRIANON
PETIT TRIANON
Le Hameau
Tour de Malborough
Vacherie Suisse
Grangerie
Temple de l'Amour
Commun
Château
Entrée
Allée des deux Trianons
Allée de Noisy
Allée du Manège
Manège
Allée de la Reine
Allée de la Pte Venise
Allée de Choisy
Allée des Paons
Allée de la Reine
Allée des Matelots
Allée de la Ménagerie
Allée des Mortemets
Allée Glissoire
Allée du Canal
Bras de Trianon
Bras de la Ménagerie
Bras de la Croix
Grand Canal
Esplanade
Ecole des Ponts
Haras
Route de St Cyr
Tramway
Etoile de Choisy
POLYGONE DU GÉNIE
la Faisanderie
Plaine du Mail
Tir Stand
Gare des Matelots
Chemin de Fer de Chartres
Bois de Satory
Chartres, St Cyr
St Cyr
VILLE ET PARC DE VERSAILLES
Echelle de 1:25,000
0
500
1000 Mètres
Gravé et imprimé par


La Celle
Vaucresson
le Pt Chesnay
Parc de Clagny
Glatigny Chau
Ecole St Jean
Porte St Antoine
Boulevard St Antoine
Carrefour St Antoine
Abattoir
Boulevard du Roi
Boulevard de la Reine
Chemin de Fer Rive droite
Lycée
Petits Collèges
Dame
Avenue de St Cloud
Avenue de Picardie
Grand Montreuil
Reservoirs
Butte Montbauron
Place d'Armes
Poste
Ecole Mil.
Avenue de Paris
Avenue de Sceaux
Chemin de Fer Rive gauche
Tramway de Paris
Pièce des Suisses
Allée du Potager
Ecole d'Horticulture
Reservoirs Gobert
Gare des Chantiers
Petit Montreuil
Porte de Bue
Grand Ramp
Paris Rive droite
Paris Rive gauche
Wagner & Debes, Leipzig

the high-road and unites the lines of the right and left banks. The trains to the Gare des Chantiers cross this viaduct. 14 M. *Versailles* (Gare de la Rive Droite or Gare des Chantiers).

By the Ligne de la Rive Gauche, 11¼ M., in 30-40 min., fares 1 fr. 35, 90 c. The trains start from the Gare Montparnasse (Pl. G, 16; pp. 23, 279) every hour or oftener; booking-office on the ground-floor to the left; waiting-rooms on the first floor. Best views to the right.

To (6 M.) *Sèvres*, see pp. 286, 287. — 8 M. *Chaville*. To the right is the line on the right bank with its viaduct (p. 296). 8½ M. *Viroflay*. — 11¼ M. *Versailles* (Gare de la Rive Gauche or Gare des Chantiers; see below).

By Tramway. 12 M., in 1¾ hr., fares, inside 1 fr. (incl. correspondance), outside 85 c. The cars start hourly or oftener from the Quai du Louvre. Comp. remarks on the St. Cloud tramways (p. 284).

To *Sèvres*, see pp. 284, 287. — Then *Chaville* (office No. 84) and *Viroflay* (No. 33). We pass under the above-mentioned viaduct, 40 ft. in height, and enter the long avenue from Paris, which ends at the Place d'Armes, opposite the palace of Versailles.

II. VERSAILLES.

Arrival. The *Station of the Rive Droite Line* is about ¾ M., the *Station of the Rive Gauche Line* about ½ M. from the palace. — The *Gare des Chantiers* (see above), to the S.E. of the latter, for trains of the Brittany line and of the *Chemin de Fer de Grande Ceinture*, is 1 M. from the palace. The terminus of the Paris *Tramways* is near the Place d'Armes, at the end of the Avenue de St. Cloud.

Hotels. *Hôtel des Réservoirs, Rue des Réservoirs 9, D. 5 or 6 fr.; Hôtel Vatel, Rue des Réservoirs 26-28, good cuisine; Hôtel Suisse, near the latter, Rue Pétigny and Rue Neuve, déj. 2½, D. 3½, pens. 8-10 fr.; Hôtel de France, Rue Colbert 5, to the right of the Place d'Armes on the way to the palace; Hôtel de la Chasse, Rue de la Chancellerie 6, to the S. of the Place d'Armes, with a restaurant.

Cafés-Restaurants (generally expensive). *Hôtel des Réservoirs*, see above; *Rest. de Neptune*, Rue des Réservoirs 14; *Café-Rest. Lacharte*, No. 19 same street, near the railing, 3-4 fr.; *Hôtel Suisse*, see above; *Café Anglais*, Rue du Plessis 49, near the station of the Rive Droite, déj. 3, D. 5 fr.; *Café Américain*, Rue du Plessis 47, déj. 3, D. 5 fr.; *Hôtel du Sabot d'Or*, Rue du Plessis 23, déj. 2½, D. 3½ fr.; *Café-Restaur. de la Place Hoche*, déj. 2-2½, D. 3-3½ fr.; *Brasserie Müller*, at the corner of the Avenue St. Cloud and the Rue de la Pompe; *Café de la Place d'Armes*, corner of the Rue Hoche.

Cabs. Per drive, with one horse 1¼, two horses 1½ fr.; per hr., 2 or 2½ fr.

Tramways. To Paris, see above. In the town: from the *Square du Plessis*, at the end of the Rue du Plessis, to *Grandchamp*, at the end of the Rue Royale; from the *Square du Plessis* to the *Orangerie*; from the *Gare des Chantiers* to *Montreuil*, on the N.E.; fares 15 or 25 c. — Steam-Tramway to (3 M.) *St. Cyr* (p. 331).

Fountains in the Palace Garden. p. 311.

Post and Telegraph Office: Rue St. Julien, near the S. wing of the palace (see Plan), and Rue de Jouvencel, behind the Préfecture.

English Church, Rue du Peintre Lebrun, corner of Rue de la Pompe; services at 11 a.m. and 4 p.m.

Versailles, the capital of the Seine-et-Oise department, with 51,679 inhab., is indebted for its origin to Louis XIV. During the first years of his reign that monarch, like his predecessors, had resided at St. Germain in summer, but is said to have conceived a

dislike to it as it commanded a view of the tower of St. Denis (p. 324), the royal burying-place.

The site of Versailles was hardly favourable for a town, and still less so for a park, as the water for its ornamental ponds had to be conveyed to it from a great distance at a vast expense. The town was called by Voltaire *'l'abîme des dépenses'*, its palace and park having cost the treasury of Louis XIV. the enormous sum of 1000 million fr., while its annual maintenance also involved heavy expenditure. The accounts handed down to us regarding the erection of this sumptuous palace and the laying out of its grounds almost border on the fabulous. Thus no fewer than 36,000 men and 6000 horses are said to have been employed at one time in forming the terraces of the garden, levelling the park, and constructing a road to it from Paris and an aqueduct from Maintenon, a distance of 31 M. from Versailles. This aqueduct was intended to bring the water of the Eure to Versailles, but was discontinued owing to the great mortality among the soldiers employed; and the breaking out of the war in 1688 prevented the resumption of the works. The waterworks of Marly (p. 317) were afterwards constructed, and a farther supply of water obtained from the ponds on the plateau between Versailles and Rambouillet.

After the year 1682 Versailles became the permanent headquarters of the court, and is therefore intimately associated with the history of that period. It witnessed the zenith and the decadence of the prosperity of Louis XIV.; and under his successor the magnificent palace of the 'grand monarque' became the scene of the disreputable Pompadour and Du Barry domination. It was at the meeting of the Estates held here in 1789 that the 'Tiers Etat' took the memorable step, — the first on the way to the Revolution, — of forming itself into a separate body, the Assemblée Nationale, which afterwards became the Assemblée Constituante. The injudicious fête given by the court to the Garde du Corps in the palace-theatre a few months later precipitated events. On Oct. 6th the unfortunate Louis XVI. saw the palace of Versailles sacked by a Parisian mob, which included many thousands of women ('les dames de la halle'), and since that period it has remained uninhabited. During the Revolution it narrowly escaped being sold. Napoleon neglected it owing to the great expense which its repair would have entailed, and the Bourbons on their restoration merely prevented it from falling to decay and erected the pavilion on the S. side. Louis Philippe at length restored the building, and converted part of it into an historical picture-gallery.

From 19th Sept., 1870, to 6th March, 1871, the palace was the headquarters of the King of Prussia, and a great part of the edifice was then used as a military hospital, the pictures having been carefully covered to protect them from injury. An impressive scene took place here on 18th Jan., 1871, when the Prussian monarch, with the unanimous consent of the German states, was saluted as Emperor of Germany. The house No. 1, Boulevard du Roi, was the scene of the negociations between Prince Bismarck and Jules Favre on 23rd-24th Jan. and 26th-28th Jan., which decided the terms for the capitulation of Paris and the preliminaries of peace. After the departure of the German troops (12th Mar., 1871), Versailles became the seat of the French government, and it was from here that Marshal Macmahon directed the struggle against the outbreak of the Commune. It was not till 1879 that the government and the chambers transferred their headquarters to Paris.

On the way from the station of the Rive Droite to the palace, we turn to the right in the middle of the Marché Notre Dame, and follow the Rue de le Paroisse, in which is the *Church of Notre Dame*, erected by Mansart in 1684-86.

The Rue Hoche leads hence, to the left, to the palace, passing a *Statue of General Hoche*, 'né à Versailles le 24 Juin 1768, soldat à 16 ans, général en chef à 25, mort à 29, pacificateur de la Vendée',

by Lemaire. In front of the palace extends the spacious *Place d'Armes*, at the end of the wide *Avenue de St. Cloud* and of the two other chief streets of Versailles, the *Avenue de Paris* and the *Avenue de Sceaux*.

On approaching the palace the traveller is assailed by vendors of 'complete' guides to the collection, which, however, are rendered quite unnecessary by the following explanations and the inscriptions on the pictures themselves.

The ***Palace** of Versailles presents a less imposing appearance when approached from the Place d'Armes than when seen from the garden, the façade towards which is no less than $^1/_4$ M. in length. The building dates from several different periods, and its style lacks uniformity. The central part is the original château of Louis XIII., built of brick and stone, and the wings were added by *J. H. Mansart* (d. 1708) under Louis XIV. On the right rise the chapel with its pointed roof, also by *Mansart*, etc. Other buildings of considerable size situated on each side are concealed by those of the first court, which Louis XIV. intended for his ministers. Those to the right of the chapel include the *Theatre*, constructed in the reign of Louis XV., which was used from 1871 to the end of 1875 for the meetings of the Assemblée Nationale, and from 1875 to 1879 for those of the Senate.

The Cour d'Honneur is separated from the Place d'Armes by a railing. The groups which adorn the pillars at the entrance are emblematical of the victories of Louis XIV. over Austria (the eagle) and Spain (the lion). Around the court are placed 16 colossal *Statues*, some of which stood on the Pont de la Concorde until 1837.

On the *right:* Cardinal Richelieu (d. 1642), regent of France under Louis XIII.; Bayard (d. 1524), the 'chevalier sans peur et sans reproche'; Colbert (d. 1683), the able finance minister of Louis XIV.; Marshal Jourdan (d. 1833); Marshal Masséna (d. 1817); Admiral Tourville (d. 1701); Admiral Dugay-Trouin (d. 1736); Marshal Turenne (d. 1675). On the *left:* Suger (d. 1152), Abbot of St. Denis and regent under Louis VII.; Bertrand du Guesclin (d. 1380), Connétable of France; Sully (d. 1641), the celebrated minister of Henri IV.; Marshal Lannes (d. 1809); Marshal Mortier (d. 1835); Admiral Suffren (d. 1788); Admiral Duquesne (d. 1687); the Great Condé (d. 1686), general of Louis XIV, by *David d'Angers*.

In the centre of the court stands a colossal *Equestrian Statue of Louis XIV.* in bronze, the horse by *Cartellier* (d. 1831), the figure by *Petitot* (d. 1862). The pavilions bear the inscription, '*A toutes les gloires de la France.*'

The ***Musée Historique,** founded by Louis Philippe, and occupying an almost interminable suite of apartments in the palace, is an unrivalled collection of its kind. In 1832 these rooms were entirely refitted, and adorned with historical pictures brought from the Louvre and other palaces, the deficiencies being supplied by works of the most eminent living artists. The foundation of the museum is said to have cost 15 million fr., the greater part of which was paid out of the royal coffers. The subsequent governments have left the original arrangements of the museum un-

disturbed, and have greatly enriched and extended it. The historical object of the foundation of the gallery having always been predominant, numerous works have necessarily been received without much regard to their artistic merit. The critical eye will therefore detect very inferior productions intermingled with the efforts of undoubted genius. The number of rooms is so great, that a single visit suffices only for an inspection of the more important works. The order of the following description should be adhered to, so that no objects of special interest may be overlooked and no time wasted on those of secondary consideration. The descriptions of the latter are printed below in smaller type.

The principal *Entrance* to the Musée (open daily, except Mon., 11-5 in summer, 11-4 in winter), is from the vestibule of the chapel, to the right (comp. the Plan, p. 302), and there is another entrance on the opposite side, by the Cour des Princes. Wet umbrellas must be left in the custody of an attendant (10 c.).

Ground Floor of the N. Wing.

The Palace Chapel, erected in 1699-1710, produces a better impression when seen from the first floor, as its proportions were calculated from the galleries of the court. It is richly adorned with sculptures and paintings. Over the entrance-door is the royal gallery, above which is a Descent of the Holy Ghost, by *Jouvenet* (1709). The Resurrection over the high-altar is by *Charles de Lafosse*. The large *Paintings in the vaulting of the roof, with God the Father in the centre, are by *Coypel*. On the ceilings of the side-galleries are the Apostles, by *Louis* and *Bon Boulogne*.

In the vestibule of the chapel is a large relief by *Coustou* of the Passage of the Rhine under Louis XIV. To the right is the Galerie des Tombeaux, by which we shall return. To the left we enter the I. Gallery of the History of France, consisting of eleven rooms with historical pictures from the time of Charlemagne to that of Louis XVI.

I. Room. *Ary Scheffer* (1827), Charlemagne submitting his capitularies (laws and ordinances) to the Frankish estates in 779. *Paul Delaroche*, Charlemagne crossing the Alps in 773. *Rouget*, St. Louis (d. 1270) mediating between the King of England and his barons. — II. Room. *Brenet*, Death of Bertrand du Guesclin before Châteauneuf-de-Randon in Languedoc, 1380. *Vinchon*, Charles VII. anointed at Rheims, 1429. *Berthélemy*, The French army entering Paris, 1436. — III. Room. *Jollivet*, Battle of Agnadello, in Venetia, 1509. *Larivière*, Bayard wounded at the capture of Brescia, 1512. — IV. Room. *Ary Scheffer* (1624), Gaston de Foix's death at the Battle of Ravenna, 1512. *Schnetz*, Battle of Ceresole, 1544. — V. Room. Scenes from the reigns of Henri II., Henri III., and Henri IV. — VI. Room. Sieges and battles of the reign of Louis XIII. and the early part of the reign of Louis XIV. — Rooms VII. & VIII. Campaigns of Louis XIV. — Rooms IX. & X. Reign of Louis XV. and scenes from the Seven Years' War. — Room XI. End of the Seven Years' War. *Hersent* (1817), Louis XVI. and his family distributing alms (1788).

A handsome modern staircase here ascends to the second and third floors. To the right is the Galerie des Tombeaux, and in front

of us the Theatre (p. 304), the entrance to which, however, is in the Rue des Réservoirs (fee).

The Galerie des Tombeaux, parallel to the Historical Gallery, contains casts of funereal monuments. The most interesting are in the middle: Tombs of Ferdinand (d. 1516) and Isabella of Castile (d. 1504); Charles the Bold (d. 1477) and Mary of Burgundy (d. 1482). — To the left (open the door if closed) is the entrance to the five —

*Salles des Croisades, remarkable for their sumptuous decoration, and the magnificent modern pictures they contain: —

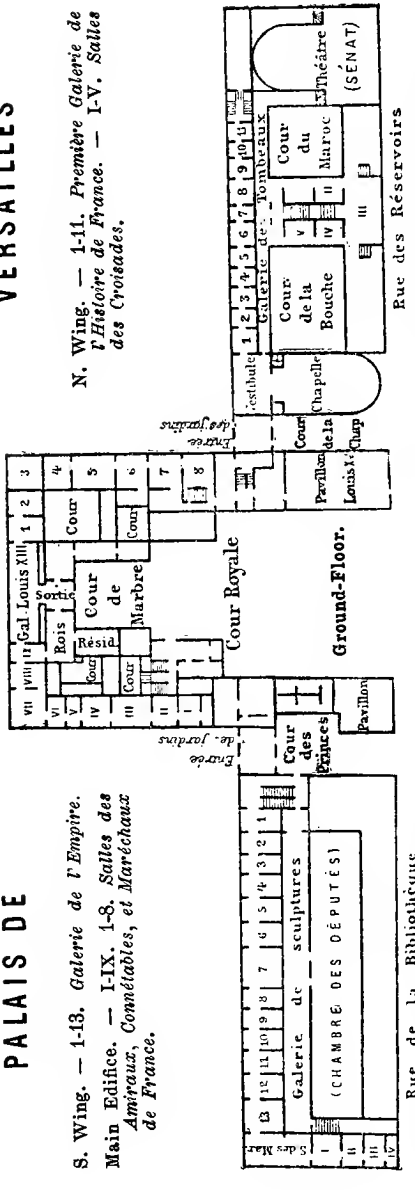
*1st Saloon. *Gallait* (1847), Coronation of Count Baldwin of Flanders as Greek Emperor, 1204. *Hesse*, Taking of Beyrout, 1197. *Larivière*, Battle of Ascalon, 1177. — *2nd Saloon. *Jacquand*, Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars, 1299. *Papety*, Defence of Ptolemais by Guill. de Clermont, 1291. *Rouget*, Louis IX. receiving the emissaries of the 'Old Man of the Mountain', 1251. — *3rd Saloon (large hall). The armorial bearings on the pillars are those of Frederick Barbarossa, Richard Cœur-de-Lion, and other celebrated Crusaders. A mortar from the island of Rhodes, and the gates of the hospital of the knights of St. John, from Rhodes, presented by Sultan Mahmoud to Prince Joinville in 1836, are also preserved here. *Horace Vernet*, Battle of Las Navas de Tolosa (Spain), 1212. *Schnetz*, Procession of Crusaders round Jerusalem, 1099. *Larivière*, Raising of the siege of Malta, 1565. *Odier*, Raising of the siege of Rhodes, 1480. After *Delacroix* (original, see p. 136), Capture of Constantinople, 1204. *Blondel*, Surrender of Ptolemais to Philip Augustus and Richard Cœur-de-Lion, 1191. — 4th Saloon. *Signol* (1840), St. Bernard preaching the 2nd Crusade at Vézelay in Burgundy (1146). *Schnetz*, Battle of Ascalon, 1099. — 5th Saloon. *Signol*, Taking of Jerusalem, 1099. *Gallait*, Taking of Antioch, 1098. *Hesse*, Adoption of Godfrey de Bouillon by Alexander Comnenus, 1097. *Signol*, Crusaders crossing the Bosphorus under Godfrey de Bouillon, 1097.

The adjoining staircase leads to the fourth room of the Galerie de Constantine (see below). We, however, return to the Galerie des Tombeaux and ascend by a small staircase, in the vestibule, to the left of the chapel. If closed, open the door in the panelling.

First Floor.

North Wing. — After viewing the interior of the chapel from the royal gallery, we enter a Gallery of Sculptures, containing several fine marble statues by *Duseigneur*, *Debay the Elder*, *Nanteuil*, *Fr. Anguier*, *Foyatier*, *Jaley*, *Lehongre*, *Etex*, *Valois*, *Foucou*, *Seurre*, etc. In the centre are several works by *Pradier*, the best of which is the *Monument of the Duke of Orléans (p. 154), with reliefs relating to the sieges of Antwerp and Constantine.

To the right is the *Galerie de Constantine (Pl. I-VII),



consisting of seven rooms which contain some of the finest pictures in the collection, particularly the battle-scenes by *Horace Vernet.*

Room I.: Principal wall: *Ch. L. Muller*, Opening of the Chambers on 29th March, 1852. *Dubufe*, Congress of Paris, 1856. *Gérôme*, Napoleon III. receiving ambassadors from Siam, 1861.

Room II.: **Yvon*, Retreat from Russia, 1812. *Protais*, Storming of the 'Mamelon Vert' at Sebastopol, 1855.

Room III.: **Horace Vernet* (1845), Taking of the Smalah of Abd-el-Kader (16th May, 1843), a magnificent picture 71 ft. in length and 16 ft. in height, containing numerous portraits, to which the sketch below it is a key.

The 'Smalah' of Abd-el-Kader, consisting of his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons, including the chiefs of the principal tribes with their families, was taken by surprise on this occasion by the Duc d'Aumale at the head of two cavalry-regiments. Booty of enormous value and 5000 prisoners were the prize acquired with so little difficulty. Abd-el-Kader himself was absent at the time.

**H. Vernet* (1846), Battle of Isly, 1844. *Beaucé*, Taking of Fort St. Xavier, near Puebla, 1863. *Vernet*, Capture of Rome in 1849. *Beaucé*, Entry

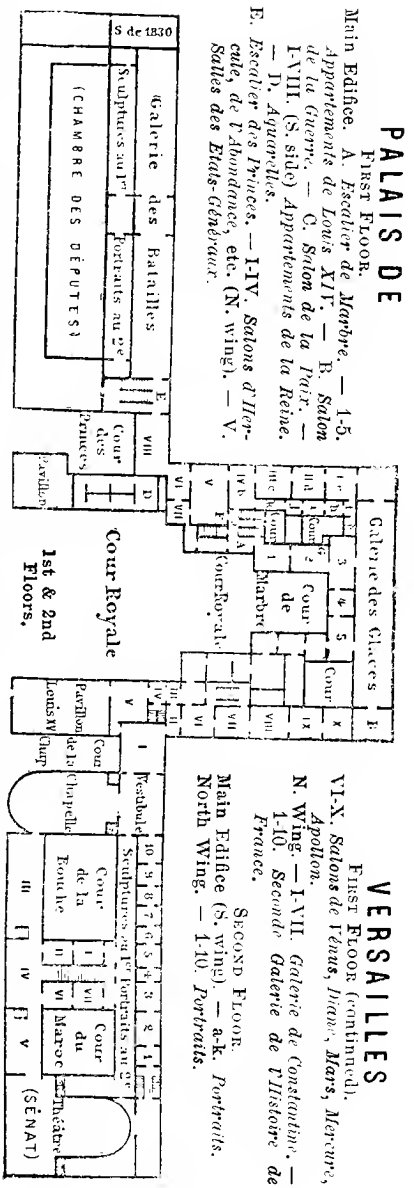
into Mexico, 1863. *Beaucé*, Storming and capture of Laghouat (Algeria), 4th Dec., 1852. *Tissier*, Napoleon III. liberating Abd-el-Kader.

Room IV.: **Horace Vernet:* Siege and capture of Constantine, in Oct., 1837 (three paintings); Attack on the Mexican fort St. Jean d'Ulloa by Admiral Baudin in 1838; Storming of the pass of Tenia Mouzaia in 1840; Siege of the citadel of Antwerp, 1832; Battle of the Habrah, 1835.

Room V.: * *Yvon*, Entrance to the Malakoff tower; Storming of the Malakoff (8th Sept., 1855); Curtain of the Malakoff; Battle of Solferino (1859). *Pils*, Battle of the Alma (1854). *Rigo*, Battle of Magenta (1859). *Barrias*, Debarkation on the coast of the Crimea.

Room VI.: *Couder*, Institution of the Conseil d'Etat, 1799. **Couder*, Oath taken on 20th June, 1789, in the Jeu de Paume (p. 289). *Couder*, 'Fête de la Fédération' in the Champ-de-Mars, 14th July, 1790. *Vinchon*, Louis XVIII. tendering the 'Charte' of the constitution, and opening the Chambers.

Room VII.: To the left: **C. L. Muller*, Roll-call of the last victims of the Reign of Terror (1794), containing many portraits; the seated figure in the middle is An-



dré Chénier, the poet. *Vinchon*, Departure of the National Guard for the army, 1792.

We now return to the Sculpture Gallery (p. 301), which we traverse to the Theatre (p. 301), at the N. end. Here, to the left, is a *Statue of Joan of Arc, by *Princess Marie of Orléans* (d. 1839), daughter of Louis Philippe.

The staircase to the left ascends to the Attique du Nord, a suite of eleven rooms on the Second Floor, containing an immense collection of portraits of sovereigns and other celebrated persons from the 14th to the 19th century. Most of these are uninteresting and of little artistic value, but there are a few good works by *Rigaud*, *Mignard*, *Lebrun*, *Van Loo*, *Coypel*, and others. The rooms also contain a few casts and medals. We descend by the same staircase. Visitors who are pressed for time may omit this part of the collection.

The II. Gallery of the History of France (Pl. 1-10), parallel with the gallery of sculptures, consists of ten rooms with historical scenes from the years 1797-1835. The first room is at the other end.

1st Room (1830-1835): *Court*, Louis Philippe signing the well-known proclamation of 31st July, 1830, ending with the words: '*La Charte sera désormais une vérité*'. The portraits deserve inspection. — 2nd Room (1824-1830): *Gérard* (1829), Coronation of Charles X. at Rheims (1825). *H. Vernet*, Charles X. reviewing the National Guard in the Champ-de-Mars (1824). — 3rd Room (1814-1823): *Paul Delaroche* (1827), Storming of the Trocadéro near Cadiz, under the Duke of Angoulême, 1823. *Gros*, Louis XVIII. quitting the Tuileries on the night of 19th March, 1815, on being apprised of Napoleon's approach. — 4th Room (1811-1814): *Henri Scheffer* (brother of Ary), after *H. Vernet* (1835), Battle of Montmirail. 1814. *Féron*, after *Horace Vernet* (1835), Battle of Hanau, 1813. *Beaume* (1837), Battle of Lützen, 1813. — 5th Room (1809-1812): *Langlois* (1837), Battles of Borodino (1812), Smolensk (1812), and Castella (1812). — 6th Room (1809-1810): *Meynier* (1812), Napoleon in the island of Lobau after the battle of Essling. *Bellangé* (1837), Battle of Wagram, 1809, a bird's-eye view. *Gautherot*, Napoleon wounded on the battle-field of Ratisbon, 1809 (engravings from this picture are common). — 7th Room (1807-1809): *Hersent* (1810), Taking of Landshut, 1809. *Thévenin* (1811), Taking of Ratisbon, 1809. — 8th Room (1806, 1807): *Camus* (1808), Napoleon at the tomb of Frederick the Great at Potsdam, 1806. *Vafflard* (1810), Destruction of the monument at Rossbach, where the French had been defeated by Frederick the Great in 1757. Over the door: *Röhn* (1808), Military hospital in the château of Marienburg, occupied by Russians and French after the battle of Friedland, 1807. — 9th Room (1800-1805): *Taunay*, The French entering Munich, 1805. — 10th Room (1797-1800): *Hennequin*, Battle of the Pyramids, 1798. *Colson*, Napoleon entering Alexandria, 1798. *Langlois*, Battle of Benonth, 1799.

At the top of the staircase ascending from the vestibule of the chapel, we turn to the right into the —

Main Edifice. The rooms on the N. side of the first floor of the central part of the palace formed part of the *Grands Appartements du Roi*, which also included several rooms to the S. of the Cour de Marbre, parallel with the Galerie des Glaces (see p. 305). The walls are hung with battle-pieces by *Van der Meulen* and his pupils, illustrating the campaigns of Louis XIV.

I. Room, with the Apotheosis of Hercules on the ceiling, by *Lemoine*. — II. Room, with ceiling-painting by *Houasse*, emblematical of royal abundance or magnificence. — III & IV. Rooms (to

the left of the last, see Plan) contain drawings in crayon ('Gouaches') by *Van Blarenberghe*, chiefly from the campaigns in the Netherlands in 1745-46. — V. Room, containing large pictures by *Bézard* and *Alaux* referring to the States General, and a frieze by *Boulanger*, representing the Procession of the States General to the Church of Notre-Dame at Versailles on 4th May, 1789. Model of the statue of Bailly taking the oath in the Jeu de Paume (p. 289). On the wall, tapestry with the Apotheosis of Homer, designed by Ingres. — The rooms on the other side of Room III. are the *Petits Appartements du Roi*, of which at present only the three last are accessible from this side (p. 297). — VI. Room, with a ceiling-painting by *Houasse*, representing Venus subduing all the other deities. Statue of Louis XIV. by *J. Warin*. — VII. Room, with ceiling-painting by *Blanchard*, representing Diana as goddess of hunting and navigation. On the arches paintings by *Audran*, *Lafosse*, and *Sarrazin*. Busts of Louis XIV. by *Bernini*, and other busts of the royal family. — VIII. Room, with a fine ceiling adorned with paintings by *Audran* (Mars in a chariot drawn by wolves), *Houasse* (Horrors of war), and *Jouvenet* (Benefits of war). — IX. Room, with ceiling by *J. B. de Champagne;* Mercury in a chariot drawn by two cocks. — X. Room, with ceiling by *Lafosse:* Apollo in a four-horse chariot, escorted by the Seasons.

We now enter the *Salon de la Guerre (Pl. B), so called from its allegorical ceiling-paintings by *Lebrun:* in the cupola, France, hurling thunderbolts and carrying a shield with a portrait of Louis XIV; in the spandrils, Bellona, Spain, Germany, and Holland cowering in terror. The walls are lined with parti-coloured marbles and embellished with bronze reliefs. Over the fire-place is a huge plaster relief, by *Coyzevox*, representing Louis XIV. on horseback. — We next enter the —

**Galerie des Glaces or de Louis XIV., a superbly-decorated hall, 240 ft. long, 35 ft. wide, and 42 ft. high, commanding a beautiful view of the garden and its ornamental sheets of water from the seventeen large arched windows, opposite which are as many mirrors in gilded niches. The chief decorations are the paintings, executed by *Charles Lebrun*, and celebrating the achievements of Louis XIV. from the Pyrenæan Peace in 1659 to the Peace of Nymwegen in 1678, in the pompous and heavy style of the 17th cent., with all its mythological machinery. In the centre of the ceiling is a large picture occupying the entire width of the vaulting: 'Le roi gouverne par lui-même'. The four statues in the niches are modern; to the left, Venus, by *Dupaty*, Minerva, by *Cartellier;* to the right, Apollo and Mercury, by *Jacquot*. — King William of Prussia was proclaimed German Emperor in this hall in 1871.

We may now inspect the apartments parallel with the Galerie des Glaces. The Salle du Conseil (Pl. 5), to the N., contains a time-piece with very ingenious mechanism, by Morand (1706).

The Petits Appartements du Roi, to the left, are not very interesting. They are shown by one of the custodians (fee). 1. *Bedchamber of Louis XV.*, in which he died on May 10th, 1774. This room contains a model of the statue of Louis XV. erected in the Place de la Concorde (p. 81) and a large picture of his coronation by Signol. — 2. *Salon des Pendules*, containing two astronomical clocks by Passement, and an English clock taken at Algiers in 1830. — 3. To the left, *Cabinet des Chasses*, with a frieze of sporting scenes; adjoining is a court where part of the game was given to the hounds. — 4. *Dining-room.* 5-7. *Cabinets*, used for different purposes. — 8. *Library of Louis XVI.* — This room is adjoined by RR. III-V of the Grands Appartements (p. 304).

Adjoining the Salle du Conseil is the Bedchamber of Louis XIV. (Pl. 4), with gorgeous mural decorations, and containing the richly adorned bed of the king, who died in it on Sept. 1st, 1715. No one was allowed within the railing in front of the bed, without the express permission of the king. The furniture, in tortoise-shell and gilded bronze, was made by *Charles Andrée Boule* or *Buhl*, court-cabinet-maker under Louis XIV. (1642-1732), whose name has since been applied to this kind of work. — We now enter the —

Salle de l'Œil de Bœuf (Pl. 3), so called from its oval window, where the courtiers used to await the '*lever*' of the king, and celebrated as the scene of numerous intrigues. One of the paintings, by Nocret, represents Louis XIV. and his family with the attributes of the pagan deities.

A door (closed; apply to an attendant) to the left of that communicating with the Galerie des Glaces leads to the *Petits Appartements de la Reine.* Most of the original furniture has disappeared. The exit is in the 1st antechamber (Pl. 2).

To the left are the *Première Antichambre* and the *Salle des Gardes* (Pl. 2, 1), containing pictures of battles. Farther on is the Escalier de Marbre (Pl. A), closed at present from this side.

We now return to the Galerie des Glaces, adjoining which, to the left, is the *Salon de la Paix (Pl. C), with ceiling-paintings by *Lebrun*. — The handsome rooms on the S. side of the main edifice, overlooking the garden, are the —

Grands Appartements de la Reine (Plan I-VIII), the decorations of which are more interesting than the pictures. Room I., the Chambre de la Reine, contains portraits by *Wattier* and *Mme. Lebrun*, and paintings in grisaille by *Boucher*. — Room II. (Salon de la Reine). Ceiling-painting by *Michel Corneille*, representing Mercury as the patron of the arts and sciences. These two rooms were successively the bedroom and drawing-room of Maria Theresa, Maria Lesczinska, and Marie Antoinette. — Room III., the Salon du Grand Couvert or Antichambre de la Reine, has fine ceiling-decoration, after *Lebrun*, representing Darius at the feet of Alexander. Among the pictures is (at the other door) a portrait of Philip of France, Duke of Anjou, proclaimed King of Spain as Philip V. (1700), painted by *Gérard* in 1834. — In Room IV., the Salle des Gardes de la Reine, the walls of which are lined with marble, are a statue of Louis XV., by *Cortot*, and several interesting busts. This room was invaded by the mob in 1789, when three guards

sacrificed themselves to save the queen. The ceiling-paintings by *Noël Coypel* represent Jupiter accompanied by Justice and Peace, Ptolemy Philadelphos, Alexander Severus, Trajan, and Solon. Doors in this and the following room lead to the Escalier de Marbre (p. 306). — Room V., the Salle du Sacre de Napoléon, formerly contained the picture of the Coronation of Napoleon, by *David* (now in the Louvre), here replaced by *Roll's* painting of the Centenary Festival of the States General at the Bassin de Neptune (p. 314) in 1889. Among the other paintings are: *David* (1810), Napoleon distributing Eagles to the Army in 1804; **Gros* (1806), Battle of Aboukir (1799). In the centre of the room: Last moments of Napoleon I., by *Vela*, a sitting figure in white marble. To the right we enter Room VI.: Campaigns of 1792, 1793: *Lami* (1836), Battles of Hondschooten and Watignies. — Room VII.: Campaign of 1794, to the left (not always shown); *Bellangé* (1836), Battle of Fleurus.

A small door to the left leads to three *Cabinets*, containing pictures illustrating the campaigns of 1794-96. They may also be entered from the other side, from the landing of the Escalier de Marbre (Pl. A; p. 300).

Room VIII., continuation of VI (1792): Portraits of celebrated soldiers, represented according to the rank they held in 1792. Among the large paintings here are two by *L. Cogniet:* the Cannonade of Valmy, and Departure of the National Guard to join the army. Then, after *H. Vernet*, Battle of Jemappes (1792). In the centre of the room is a column in Sèvres porcelain, embellished with paintings, and crowned with a statue of Victory, which was presented by the city of Paris to Napoleon I., on the occasion of his marriage with Marie Louise.

A few steps to the left ascend to the Salles des Aquarelles des Campagnes de 1796 à 1814 (Pl. D; not always shown). The water-colours here, executed by French staff-officers, are interesting on account of the subjects alone.

South Wing. — Quitting the 8th Room to the right, we cross the landing of the *Escalier des Princes* (Pl. E), and enter the —

**Galerie des Batailles. This is a magnificent hall, 132 yds. in length, and 14 yds. in width, and is divided into two parts. It contains 34 admirable compositions by modern painters, and busts of 80 celebrated warriors who have fallen in battle, their names being inscribed on tablets in the corners and window-recesses.

Left: **Ary Scheffer* (1837), Battle of Tolbiac, near Cologne (496); **Steuben* (1836), Battle of Tours (732); in front of the columns, **A. de Neuville*, Battle of Champigny (1870); **Ary Scheffer* (1836), Submission of the Saxon Duke Wittekind to Charlemagne (785); *Schnetz*, Count Eudes defending Paris against the Normans (885-886); **Horace Vernet*, Philip Augustus victorious over the Barons at Bouvines (1214); *Eug. Delacroix* (1837), Battle of Taillebourg (1242); *Larivière*, Battle of Mons-en-Puelle (1304); *Henri Scheffer* (brother of Ary, 1836), Battle of Cassel in Flanders (1328); *Larivière*, Battle of Cocherel (1364); *H. Scheffer*, Joan of Arc relieving Orleans (1429); *Larivière*, Battle of Castillon (1453); *Féron*, Charles VIII. entering

Naples (1495); *Fragonard*, Francis I. defeating the Swiss at Marignan (1515); *Picot*, The Duc de Guise taking Calais from the English (1558); *Gérard*, (1817), Henri IV. entering Paris (1594); *Heim*, Condé defeating the Spaniards at Rocroy (1643); *Franque*, Condé defeating the Spaniards at Lens (1645); *Larivière*, Siege of Dunkirk by Turenne (1658).

At the end: *Alaux* (1837), Capture of Valenciennes (1677). — Adjoining room, see below.

On the other side, in returning: *Devéria*, Battle of La Marsaille (1693); *Alaux*, Battle of Villaviciosa, the Duc de Vendôme defeats the Imperial army under Starhemberg (1710); Marshal Villars defeating Prince Eugene at Denain (1712). **H. Vernet* (1828), Battle of Fontenoy, in which the English were defeated by Marshal Saxe (1745); *Couder*, Battle of Læffelt or Lawfeld, near Maastricht (1747); *Couder*, Siege of Yorktown in America, conducted by Generals Rochambeau and Washington (1781) *Mauzaisse*, Battle of Fleurus (1794). — **Philippoteaux*, Battle of Rivoli, Bonaparte defeats the Austrians (1797); *Bouchot*, Battle of Zürich (1799); *H. Schopin*, Battle of Hohenlinden (1800); **Gérard*, Battle of Austerlitz (1805). *Vernet*, Napoleon addressing the Guards before the Battle of Jena (1806); Battle of Friedland (1807); **Battle of Wagram (1809).

The following SALLE DE 1830 contains pictures referring to the 'July Monarchy': — *Larivière*, Arrival of the Duke of Orléans at the Place de l'Hôtel de Ville, where he is received by Lafayette, 31st July, 1830. *Gérard*, The declaration of the deputies read, and the Duke of Orléans proclaimed 'lieutenant-général du royaume'. *Ary Scheffer*, Louis five large Philippe at the Barrière du Trône, receiving his eldest son the Duc de Chartres, afterwards Duc d'Orléans, at the head of his regiment of hussars, 4th Aug. 1830. *Court*, The King distributing colours to the National Guard in the Champ-de-Mars (p. 281). Among the other paintings temporarily placed here are: *Georges Bertrand*, Party; *Armand Dumaresq*, Battle of Bapaume (1871); *J. G. Vibert*, Apotheosis of Thiers (d. 1877).

On leaving this room, we enter a SCULPTURE GALLERY, parallel with the Galerie des Batailles, and containing statues and busts of eminent persons of the 17th and 18th centuries. Most of these are by *B. Prieur*, *G. Guérin*, *Bra*, *Houdon*, *Monnot*, *Bridan*, *Dejoux*, *Mouchy*, *Lemaire*, *Roland*, *Pajou*, *Duret*, *A. Dumont*, *Seurre*, etc.

We may now return to the Escalier des Princes, where, in a recess to the right, is a beautiful group of the Three Graces, by *Pradier*. Then a statue of Napoleon I., by *Cartellier*. Thence we may descend either to leave the palace or to visit the S. wing and central part of the ground-floor. It is, however, preferable to proceed first to the second floor. To do so we return to the Salle du Sacre (Pl. V; p. 298), cross it obliquely to the door in the corner (Pl. F), and thus regain the *Escalier de Marbre* (Pl. A). The *Escalier de la Reine* ascends hence to the —

Second Floor.

Only some parts of the palace have a second floor or 'attique'. Most of the rooms are also occupied by paintings. The *Attique du Nord* has been already described (p. 304).

The ATTIQUE CHIMAY, the central part, is entered by the door at the

head of the staircase (Pl. p. 303; a-k). On the landings are busts of modern celebrities. — 1st Room (Pl. a). Sea-pieces and naval battles, by *Gudin*, *Crépin*, and *Isabey*. In an adjoining room are some good paintings by *Philippoteaux*, *Bergeret*, *Révoil*, and *Biard*. — 2nd Room (Pl. b). Portraits of members of the Orleans family, by *Winterhalter* (d. 1873) and *Ingres*. — We now pass through the door near the window. — 3rd Room (Pl. c). To the right, **Bonnat*, Thiers as President of the Republic, C. de Montalivet, the senator. In the centre, a Sèvres vase, with a portrait of Thiers. *Philippoteaux*, Battle of Montebello (1859). *Isabey*, Body of Napoleon I. brought to France; *Bellangé*, Capture of the Mouzaia (1840), Battle of the Alma (1854); *Bellangé* and *Douzats* (1862), Review in the Tuileries under the First Empire (1810); at the end, Portrait of Victor Hugo, after *Bonnat*; *B. Ulmann*, Thiers at a meeting of the Chamber of Deputies. — 4th and 5th Rooms (Pl. d, e). Portraits of the Bonapartes by *Gros*, *H. Scheffer*, *Hébert*, *Gérard*, *Robert-Lefevre*, and *Dubufe*. To the right of the fireplace: **David*, Bonaparte, First Consul, crossing the St. Bernard in 1800 (an imaginative work). Busts and other sculptures. — Adjoining this room are six cabinets containing portraits of eminent Frenchmen, etc. In the 6th.: *H. Vernet*, The Duke of Orléans (Louis Philippe) setting out for the Hôtel de Ville (1830).

We now regain the staircase-vestibule. Opposite is a door leading to the Attique du Midi, a series of rooms, which visitors formerly entered after having seen the Salle de 1830 (see above), and which contains a Gallery of Portraits of celebrated persons from the 13th cent. downwards (S. wing, above the sculpture-gallery of the first floor).

1st Room. *Heim*, Picture representing a lecture delivered by Professor Andrieux, with 46 portraits of eminent authors, actors, and actresses. — 2nd Room. On the right, *Gérard*, Charles X.; several other portraits of members of the Bourbon family; *Schlesinger*, Sultan Mahmoud Khan II. (d. 1839); to the left, **Paul Delaroche*, Pope Gregory XVI. (d. 1846); (entrance-wall), *Witkofsky*, Portrait of Horace Vernet (d. 1863). — 3rd Room. *Galerie des Portraits de l'Empire et de la Restauration*. *Rouget*, Napoleon I. showing the infant king of Rome to the dignitaries of the Empire; Empress Josephine. *Gros*, Count Fournier-Sarlovèse (d. 1827); *Guérin*, after *Gérard*, Empress Marie Louise. — We next enter the 4th Room, divided into two sections by a partition, situated above the Escalier des Princes (Pl. E), and called the Salle des Résidences Royales, from the views of palaces, châteaux, and royal pleasure-grounds which it contains. — *5th Room, Salle des Anglais. *Queen Victoria and *Prince Albert (d. 1861), painted in 1842 by *Winterhalter*; Ernest Augustus, King of Hanover (d. 1851), Pitt, Fox, and others. — 6th Room. On the right: *Gérard*, Lætitia Ramolino, mother of Napoleon I.; below, Emp. Paul I. of Russia (d. 1801); Mirabeau; Mme. Lebrun, the artist (d. 1842); to the left, Duchess of Orleans; Washington; *Mme. Lebrun*, Marie Antoinette and her children. — 7th. Room. Above the fire-place, Louis XV. when a child. — 6th Room. To the right, *Michiel van Musscher* (Dutch painter, d. 1705), Portraits of himself and family; to the left, *H. Lehmann*, Diana of Poitiers; after *Largillière* (d. 1746). Town Council of Paris (original in the Louvre, Collection La Caze); to the right, *Ary Scheffer*, Henri IV. — 9th Room. Portraits of kings and princes of the 15th and 16th centuries.

We now return to the first floor, and descend by the *Escalier des Princes* (Pl. E; p. 299) to the ground-floor.

Ground Floor of the S. Wing and Main Edifice.

We first visit the rooms to the right, which contain the Galerie de l'Empire, consisting of 13 saloons (Pl. p. 302; 1-13), beyond the passage leading to the Cour des Princes in the garden. Many of the pictures and sculptures in these rooms were removed for the sittings of the Chamber of Deputies in 1871-79 and have not been replaced.

1st Room (1796). Unimportant works. — 2nd Room (1797). *Lethière* (1802), Conclusion of peace at Leoben. — 3rd Room (1798). *Girodet-Trioson*, Revolt in Cairo. *Guérin*, Napoleon pardoning the rioters at Cairo. — 4th Room (1802-1804). *Hennequin*, Napoleon distributing the crosses of the Legion of Honour in the camp at Boulogne (1804). — 5th Room (1804). *Sérangeli*, Napoleon at the Louvre after his coronation, receiving deputations from the army. — 6th Room (1805). Small pictures of scenes from the first campaign of the Grande Armée. — 7th Room. *Salle des Pas-Perdus* of the *Chambre des Députés*, formerly containing busts of members of the imperial family. — 8th Room (1805), *Meynier*, Marshal Ney restoring to the 76th Regiment of Foot its colours found in the arsenal at Innsbruck. **Debret* (1806), 'Napoléon rend honneur au courage malheureux', the words used by the emperor in saluting a waggon containing wonnded Austrians in Italy. — 9th Room (1805). *Gros* (1812), Interview of Napoleon with the Emperor Francis I. of Austria during the bivouac on the day after the battle of Austerlitz, 3rd Dec., 1805. 'Je vous reçois dans le seul palais que j'habite depuis deux mois', were the words with which Napoleon addressed Francis. 'Vous tirez si bon parti de cette habitation, qu'elle doit vons plaire', was the reply. — 10th Room (1806, 1807). *Meynier* (1810), The French army entering Berlin, 27th Oct., 1806. *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin. — 11th Room (1807). *Gosse* (1810), Interview of Napoleon with the King and Queen of Prussia, at Tilsit. — 12th Room (1808). *Regnault* (1810), Marriage of Prince Jerome with the Princess Frederica of Wurtemberg. — 13th Room (1809, 1810). *Debret* (1810), Napoleon adressing his German troops before the battle of Abensberg. *Rouget* (1836), Marriage of Napoleon with the Archduchess Marie Lonise of Austria, 1810.

Salle de Marengo (1800), so called from a picture by *C. Vernet*, now in the Salle du Sacre (p. 298). *Thévenin* (1806), The French army crossing the St. Bernard.

The adjoining Salles des Marines (I-IV), containing sea-pieces by *Gudin* and others, are now occupied by the President of the Chamber of Deputies and are not shown to the public.

The Gallery of Sculptures, parallel with the Galerie de l'Empire, chiefly contains *Statues* and *Busts* of celebrities of the republic and empire, and generals who fell in battle.

To the right of this gallery is the former Chambre des Députés, containing, above the chair of the president, a large painting by *Couder*, the Opening of the States General on 5th May, 1789. This hall was constructed in 1875 out of an interior court of the palace, and is still used for the Congress, *i.e.* the united meeting of the senate and the chamber of deputies. It may be visited on application to a custodian (fee; entrance in the Cour des Princes, see below).

We now leave the S. Wing by the Cour des Princes (see Plan, p. 292). Those who are fatigued may omit the central part of the ground-floor, which is comparatively uninteresting, and pass directly into the gardens (p. 303).

Central Part of the Ground Floor. Here we turn to the left, cross a passage leading to the gardens, traverse several vestibules, and reach a series of rooms devoted to the *Admirals, Constables, and Marshals of France* (Pl. I-IX and 1-8). The important series of portraits here, most of them of historical interest only, are furnished with descriptive labels.

In the middle is the Galerie Louis XIII., containing casts and several large paintings. *Schnetz*, Battle of Rocroy (1643). *Ziégler*, Louis XIV. receiving satisfaction from Pope Alexander VII. through Cardinal Chigi in 1664. *Mauzaisse* (after Testelin and van der Meulen), Surrender of Cambray (1677).

At the side of this gallery is the Salle des Rois, which contains modern portraits of the 67 monarchs of France from Clovis I. (d. 510) to Napoleon III. (d. 1873). — In the centre: Half-figure of Louis XII. (d. 1515), in bronze, by *Lor. da Mugiano;* Bronze statue of Napoleon I., by *E. Seurre.* — The adjoining four Salles des Résidences contain views of the royal

châteaux of France. — On the other side of the vestibule are four SALLES DE TABLEAUX-PLANS, with representations of sieges and conquests of the years 1627-1814.

We return to the Galerie Louis XIII. and thence continue our tour of the ground-floor, through rooms containing portraits of French *Marshals* and other *Famous Soldiers*. At the end, to the right, are three vestibules with statues and busts of French *Generals* killed in battle.

We leave these vestibules near the chapel, beside the entrance, and, turning to the left, enter the gardens.

The ***Gardens** (comp. Map, p. 296), at the back of the Palace of Versailles, with their small park and ornamental sheets of water, are partly at least in the same condition as when first laid out by *Le Nôtre* (d. 1700), the most famous landscape-gardener of his time. A more artificial style than that of Le Nôtre can hardly be conceived. His chief object seems to have been to subject nature to the laws of symmetry, and to practise geometry, architecture, and sculpture upon lawns, trees, and ponds. On the other hand the grounds are interesting on account of their quaint, solemn, old-fashioned appearance, which harmonises admirably with the heavy and formal architecture of the palace, and is in perfect keeping with the notions of art which prevailed in the time of Louis XIV. The greater part of the grounds, which are not very extensive, may be surveyed from the terrace of the palace. They are adorned with numerous statues and vases, some of which are copies from celebrated antiques, and others originals of the 17th and 18th centuries. The playing of the GRANDES EAUX always attracts vast crowds of spectators. This imposing spectacle, which it costs 8-10,000 fr. to exhibit, generally takes place on the first Sun. of every month from May to October, and frequently also on the third Sun. in June, July, and August, and is always advertised long beforehand in the newspapers. The *Petites Eaux* play on Sun. and Thurs. from May to October. The best way to avoid the crush is to proceed to Versailles early, and to leave it immediately after the playing of the fountains, as most of the spectators remain till a later hour. The fountains play between 4 and 5 o'clock, but not simultaneously.

The order is as follows (marked by a red line on the Plan, p. 287). First the Petites Eaux — *viz.* those of the *Bassin de Latone*, the **Salle des Rocailles* (Pl. 1), the **Bosquet de la Colonnade* (Pl. 2), the *Bassin d'Apollon*, the *Bassin d'Encelade* (Pl. 3), and the *Bains d'Apollon* (Pl. 5). Next the Grandes Eaux, which begin to rise about 5 o'clock, — *viz.* those of the *Allée d'Eau*, the *Bassin du Dragon*, and the *Bassin de Neptune*. The jets of these are about 74 ft. in height, but they do not play for more than 20 minutes. A good place should if possible be secured in time. The visitor unacquainted with the grounds had better follow the crowd.

Among the principal sculptured groups are those in the *Parterre d'Eau*, in front of the palace, and the *Parterres du Midi* and *du Nord* (p. 314), to the right and left. Beneath the parterres are cellars, 15 ft. in height, with the pipes used to feed the various sheets of water.

On the terrace in front of the palace are two vases, that to the N. by *Coyzevox*, that to the S. by *Tuby*, with reliefs referring to the defeat of

the Turks by the imperial troops aided by Louis XIV., and to Louis XIV.'s victories in Flanders. Next the palace are bronze statues of Bacchus, Apollo, Antinous, and Silenus. These and the others, mentioned below without the sculptors' name, are copies from the antique. The two basins in the Parterre d'Eau are surrounded by fine groups and by statues of river-gods, by *Coyzevox*, *Le Hongre*, *Regnaudin*, *Tuby*, etc.

Near the steps descending to the lower part of the garden, are two large basins, the *Fontaine de Diane* to the right, and the *Fontaine du Point du Jour* to the left, both adorned with groups of animals in bronze and other good sculptures. To the right: Two lions fighting with a boar and a wolf, by *Van Clève;* Noon or Venus, by *G. Marsy;* Evening or Diana, by *Desjardins;* Air, by *Le Hongre*. To the left: Bear and tiger, a stag and dog, by *Houzeau;* Spring, by *Magnier;* Water, by *Legros*.

This point commands a survey of the huge, monotonous façade of the palace, 456 yds. in length (with 375 windows). The Ariadne and the Napoleon I. (by *Bosio*) are two good statues in the Parterre du Midi. On this side two flights of marble steps, 103 in number, and 22 yds. in width, descend to the *Orangery*. The orange-trees, about 1200 in number, are dispersed throughout the gardens in summer. One of them is said to date from 1421. Farther on is the large *Pièce d'Eau des Suisses*, at the end of which is a poor equestrian statue of Louis XIV., by Bernin, transformed by Girardon into a Marcus Curtius. Beyond the pond extends the *Bois de Satory*.

The former *Potager* or vegetable-garden, near the Pièce des Suisses, on the side next the town was converted in 1873 into a *School of Horticulture*.

At the foot of the steps which descend beyond the Parterre d'Eau is situated the large **Bassin de Latone*, constructed by *B. Marsy*, consisting of several steps of red marble, on which there are gilded frogs, lizards, and tortoises spouting water against a fine group in white marble of Latona with Apollo and Diana. According to the myth, Latona having besought Jupiter to chastise the peasants of Lycia for having refused her a draught of water, the god metamorphosed them into frogs (Ovid's Metamorph. vi. 313-381).

The *Statues* in the *Pourtour de Latone* are among the finest in the garden. On the right as we approach from the palace is a singular statue representing Melancholy, by *La Perdrix*, the book, purse, and bandaged mouth being allusions to the proneness of scholars, misers, and taciturn persons to this mood. Then Antinous, Captive Barbarian, a Faun, Bacchus, Faustina as Ceres, Commodus in the character of Hercules, Urania, and Ganymede. On the other side, as we return towards the palace, are the Dying Gladiator, Apollo Belvedere, Urania, Mercury, Antinous, Silenus, Venus Kallipygos, Captive Barbarian, Fire, and Lyric Poetry.

To the right and left are bosquets with other basins (see below). We proceed straight on by the *Tapis-Vert*, a long lawn leading to the Bassin d'Apollon (p. 313).

Next the bosquets are marble Termæ. Before the Tapis-Vert: to the right, Papirius and his mother, Laocoon; to the left, Castor and Pollux, Arria and Pætus. — Statues at the sides of the Tapis-Vert: to the right, Roguery, by Leconte; Juno, Hercules, and Telephus; Venus de Médicis; Cyparissa, by Flamen. To the left (beginning at the top), Fidelity, by Lefèvre; Venus quitting the bath; Faun and kid; Dido on the funeral-

pyre, by Poultier; Amazon; Achilles in the dress of a woman, by Vigier. — At the Bassin d'Apollon to the left, Ino and Melicertes, by Granier; to the right, Aristæa and Proteus, by Slodtz; then Termæ, Silenus (Faun and Child from the antique), and Bacchus.

The *Bassin d'Apollon*, with a group of the sun-god in his chariot, environed with tritons, nymphs, and dolphins (known as the 'Char Embourbé'), is one of the chief of the 'Petites Eaux' (p. 311). The figures, by *Tuby*, after *Lebrun*, are in lead. — The cruciform *Canal* to the W. of the basin of Apollo, about 1 M. in length, extends to near the *Grand Trianon* (p. 314).

To reach the Grand Trianon hence we follow the avenue immediately to the right of the railing; the other is not open all the way. The statues between the basin and the canal are much mutilated and of little interest.

There are several other basins and groups of statuary in different parts of the grounds, which are worthy of a visit when the fountains play. The 'bosquets' and some of the 'salles' are closed from Nov. 1st to April 30th. On the S. side, on our left as we leave the Bassin de Latone, is the *Quinconce du Midi* (concerts given here in summer; terminal figures after Poussin). A little farther up is the *Salle de Bal* or *des Rocailles* (Pl. 1), with a cascade and a group of Cupid and a Satyr. In the broad avenue descending hence is a basin with a Bacchus and small satyrs, in lead, by the brothers Marsy. On our left is the *Bosquet de la Reine*, where the affair of the diamond necklace is said to have taken place. Farther down is the *Bassin du Mirroir*, with two Vestal Virgins, an Apollo, and a Venus (all restored antiques). Then the *Bosquet* or *Jardin du Roi*, with the Farnese Hercules and Flora and another Flora on a column. In the side-walk, next the Tapis-Vert, is a basin with *Saturn* and children, by Girardon. Then a little lower down, to the right, the *Salle des Marronniers* (Pl. 2), with statues of Antinous and Meleager, and antique busts. Still nearer to the Tapis-Vert is the **Bosquet de la Colonnade* (Pl. 3), containing several basins of marble, and adorned in the centre with the Rape of Proserpine, in marble, by *Girardon*, after *Lebrun*.

On the N. side, or to the left of the Tapis Vert as we re-ascend, are the *Bassin d'Encelade* (Pl. 3), where the giant, half-buried beneath Etna, spouts forth a jet of water 74 ft. in height; and the *Obelisk* (Pl. 4), a fountain deriving its name from the form of the *Cent Tuyaux*, or hundred jets of water (plays no longer). In the walk ascending in the middle is a basin with a *Flora and Cupids*, by *Tuby*. Next the Tapis-Vert lies the *Quinconce du Nord*, with terminal figures after Poussin.

The *Bosquet des Dômes*, lower down on the right, is adorned with eight statues, of which two are antique (Melpomene and Thalia), four copies of the antique (Empress; Faun; Venus; Isis), and two modern (Bacchus, by Guill. Coustou, and Diana, by Frémin).

The second basin in the walk ascending in the middle has a *Ceres and Cupids*, by *Regnaudin*.

The **Bosquet des Bains d'Apollon* (Pl. 5), the most interesting of all, was remodelled in 1778 after Hubert Robert. A grotto in it

contains a fine group by *Girardon* and *Regnaudin*, representing Apollo attended by nymphs. There are also two groups of the Steeds of Apollo, at the sides, by *Guérin* and the brothers *Marsy*.

The *Etoile*, to the left of the other side of the Bassin de Ceres, has four antiques: Mercury, Urania, a Bacchante, and Apollo; a Ganymede after the antique; and a Minerva by Bertin. In the *Rond-Vert*, higher up, are four antiques: Faun, Pomona, Ceres, and Hygieia.

We now return to the *Parterre du Nord*, beside the Parterre d'Eau (p. 311). It contains two small basins, and a fountain *(La Pyramide)*, by Girardon, near the Allée d'Eau (see below).

At the staircase, at the top, are a Stooping Venus and a Knife-grinder, bronze copies of the antique. By the Bosquet d'Apollon, beginning at the fountain of Diana at the top: Europe, by *Mazeline;* Africa, by *Cornu;* Night, by *Raon;* The Earth, by *Masson;* Pastoral Poetry, by *Granier*. At the foot, and skirting the parterre: Five terminal figures; then, Autumn, by *Regnaudin;* America, by *Guérin;* Summer, by *Hutinot;* Winter, by *Girardon;* Satiric Poetry, by *Buyster;* Asia, by *Roger;* Phlegm, by *Lespagnandelle;* Heroic Poetry, by *Drouilly*.

Beyond the Parterre du Nord, to the N., is another sloping parterre, at the beginning of which is the *Bath of Diana*, a square basin, with lead-reliefs of *Diana and her nymphs bathing, by Girardon; adjacent are statues of Anger, by *Houzeau* and a Flute-player, by *Jouvenet*. Then the *Allée d'Eau* or *des Marmousets*, consisting of 22 groups, with three children in each, in basins, and supporting goblets whence the water descends into the *Bassin du Dragon* (the dragon restored in 1890 by Tony Noël), and thence to the **Bassin de Neptune*, the largest in the grounds. The latter, restored in 1889, is the fountain that plays last; evening displays, with coloured lights, are sometimes given here. It is adorned with five groups in metal: Neptune and Amphitrite, by the elder *Adam;* the Ocean, by *Le Moyne;* Proteus guarding the flocks of Neptune, by *Bouchardon*, and two dragons, each bearing a Cupid, by *Girardon*.

Near the Bassin de Neptune, is the *Bosquet de l'Arc de Triomphe* (Pl. 6), recently restored, with a statue of France between Spain and Germany, by *Coyzevox* and *Tuby*. The other statues have been brought hither from bosquets that have been removed: Æsop and Cupid; Galatea, by *Tuby;* Flora, by *Magnier;* Break of Day, by *Legros;* Arion, by *Raon*, and Meleager. To the left (W.) is the *Avenue de Trianon*.

The Trianons.

The **Grand Trianon,** a handsome villa of one story, in the form of a horse-shoe, situated about $^3/_4$ M. to the N. W. of the terrace of the palace, was erected by Louis XIV. from plans by *Mansart* for Madame de Maintenon. It is reached by the Avenue de Trianon, which begins at the Bassin de Neptune (see above). The villa is open at the same times as the Palace of Versailles (p. 290), but visitors are conducted through it by an attendant, whose attempts at hurrying should not be yielded to. It contains several richly-furnished apartments, and a few good works of art by Mignard, Lebrun, and Boucher.

The Salon des Glaces contains a table, of which the top, made of a single piece of oak, is 9 ft. across. In the Salon de Famille is a table given by Charles IV. of Spain to Napoleon I. The Grande Vestibule, in which the famous trial of Marshal Bazaine took place in 1873, contains a group in marble by *Vinc. Vela* (1862), representing France and Italy exchanging the kiss of peace, presented to the Empress Eugénie by the ladies of Milan. In the next room, to the right, is an Olympia by *Etex*. Other rooms contain Japanese and Sèvres porcelain, some fine malachite vases given to Napoleon I. by Alexander I. of Russia, paintings by *Boucher*, etc. — The left wing of the palace, the *Trianon-sous-Bois*, is not shown. In one of the Petits Appartements de Napoleon I. is a mosaic table from Rome. Then the rooms prepared in 1816 for the Queen of England, who, however, did not occupy them.

The *Grand Trianon Garden*, which is unattractive and in a state of neglect, is open from 8 a.m. to 4 or 5 p.m. The entrance is by a gate to the right of the façade, beside the small buildings of the Musée des Voitures, or from the garden of the Petit Trianon, to the left, behind the Salon de Musique (see below).

To the right of the Grand Trianon is a *Musée des Voitures (open at the same times as the Trianon), being a collection of state-carriages from the time of the first Empire to the baptism of the Prince Imperial in 1856, sledges of Louis XIV., sedan-chairs, etc. A collection of harness from the time of Louis XIV. to the present day is arranged in glass-cases.

The **Petit Trianon**, a little to the N.E. of the other, erected by Louis XV. from the plans of *Gabriel*, was a favourite resort of Marie Antoinette. It is tastefully fitted up, and contains paintings by *Natoire*, *Pater*, *Watteau*, etc. (open as the Grand Trianon).

A visit should be paid to the *Jardin du Petit Trianon, which is tastefully laid out in the English style and contains some fine exotic trees, an artificial lake, a 'Temple of Love', and a '*Hamlet*' of nine or ten rustic cottages, where the court-ladies played at peasant life.

The walk on the other side of the lake leads back to the vicinity of the château, where there is a 'Salon de Musique', with an ornamental pond, rockeries, etc.

Beyond the adjoining mound is a gate, to the right from which lies the garden of the Grand Trianon, and to the left, the exit.

To the S. of the Place d'Armes (comp. Pl.) is the Salle du Jeu de Paume, or tennis-court, in which the members of the Third Estate met in June, 1789 (see above), after they had found the assembly-room closed against them, and where, on the motion of the deputy Mounier, they took a solemn oath, 'de ne jamais se séparer, de se rassembler partout où les circonstances l'exigeront, jusqu'à ce que la constitution du royaume soit établie et affermie sur des fondements solides'.

In 1883 a *Musée de la Révolution* was established in this famous hall (open daily, except Mon., 12-4). Opposite the entrance is a marble statue of Bailly, the president of the sitting above mentioned, by St. Marceaux. On the walls are busts of 20 members of the Third Estate and the names of the 700 persons who signed the minutes of the meeting. On the end-wall is a copy in grisaille of David's 'Oath of the Jeu de Paume' (p. 142). The glass-cases contain portraits, engravings, and other relics of the same period.

A little to the S. of the Jeu de Paume is the EGLISE ST. LOUIS, or cathedral of Versailles, a heavy and ungraceful building of the 18th century. On the exterior, to the left, is a *Statue of Abbé de l'Epée*, in bronze by Michaut. Inside are a St. John and a St. Peter by *Boucher*, several other pictures, a monument to the Duc de Berry, by *Pradier*, and stained-glass windows made at Sèvres, from designs by Devéria.

In a square at the end of the Rue du Plessis, beyond the station of the right bank, is a *Statue of Houdon*, the sculptor (1741-1828), by Tony Noël, unveiled in 1891.

From Versailles to the *Valley of the Bièvre*, see p. 341; to *Rambouillet*, *Chartres*, and *Dreux*, see *Baedeker's Northern France*.

FROM VERSAILLES TO ST. GERMAIN-EN-LAYE. — 1. By the *Chemin de Fer de Grande-Ceinture*, 14 M., in 3/4-1 hr. (fares 2 fr. 25, 1 fr. 75, 1 fr. 15 c.). — The train starts from the Gare des Chantiers (p. 297), threads a short tunnel, and passes near the Pièce d'Eau des Suisses (p. 312). Fine view of the palace from behind.

4 M. **St. Cyr**, with a celebrated military school, attended by 750-800 pupils from 16 to 20 years of age and furnishing 350 officers to the army every year. The school now occupies the 'Maison d'Education' established here by Mme. de Maintenon, for which Racine composed his 'Esther' and 'Athalie'. St. Cyr is also a station on the Ligne de Bretagne. — 5 1/2 M. *Bailly*. — Beyond (7 M.) *Noisy-le-Roi* the train enters the forest of Marly (p. 318). Short tunnel, beyond which a junction line diverges to the right to the railway to St. Germain viâ Marly-le-Roi (p. 311). — At (8 1/2 M.) *St. Nom-la-Bretèche-Forêt-le-Marly* we join the line from Paris to St. Germain viâ Marly (p. 317).

2. By the *Chemin de Fer de l'Ouest*, as far as Bécon (comp. p. 297), and thence by the line to St. Germain (see below), in 1 1/2 hr. (through-fares 1 fr. 60, 1 fr. 35 c.).

17. St. Germain-en-Laye.

I. FROM PARIS TO ST. GERMAIN BY RAILWAY.

Two lines unite Paris with St. Germain, the *Direct Line* and a line viâ *Marly-le-Roi*. The latter, though a little longer and more expensive than the other, affords a pleasant variation.

A. BY THE DIRECT LINE.

13 M. *Chemin de Fer de l'Ouest*. Trains start from the Gare St. Lazare (p. 23; booking-office in central portion) every hour, or oftener. — The journey occupies 30-50 minutes. Fares 1 fr. 50, 1 fr. 5 c.; no reduction on return-tickets.

From Paris to *Asnières*, see p. 282. The Versailles line here diverges to the left of the St. Germain line proper, and that to Argenteuil (p. 331) to the right. But some St. Germain trains follow the Versailles line as far as *Bécon-les-Bruyères*, thence joining the main line at *La Garenne* by a branch to the right (comp. Map, p. 282). Beyond (5 1/2 M.) *La Garenne-Bezons*, diverges the line to Rouen, Havre, and Dieppe (see p. 333). The village of *Bezons*, 1 1/4 M. distant, on the right bank of the Seine, is served by a diligence in connection with the trains (25 c.) and by an omnibus from

Neuilly, from the Pont de la Jatte (15 c. from La Garenne), in connection with the tramway from the Madeleine in Paris. The road to Bezons passes *Petit-Nanterre*, with its large prison and asylum. — Fine view to the left (Mont Valérien, p. 283; etc.).

7½ M. *Nanterre* is a village (10,430 inhab.), where, according to tradition, Ste. Geneviève, the patron-saint of Paris, was born in 422 (p. 234). A 'Rosière' festival is held here on Whit-Sunday. Steam-tramway, see below.

8¾ M. *Rueil*. The station is about ½ M. from the town (steam-tramway, p. 319). — The train crosses the Seine, which is divided here by an island into two arms. 9¾ M. *Chatou*, the station also for (1 M.) *Croissy* (omnibus to Bougival, 2 M.; see above). — 10½ M. *Le Vésinet* consists mainly of a group of pleasant villas, erected in a kind of park. To the left of the railway is a Convalescent Home for women. — 12 M. *Le Pecq*. The train now recrosses the Seine, here divided into two arms by an island, and ascends a steep gradient (1 : 29), passing over a viaduct and through two tunnels, to *St. Germain-en-Laye* (p. 320).

B. Viâ Marly-le-Roi.

24 M. *Chemin de Fer de l'Ouest*, from the Gare St. Lazare, as above, in 1⅓-1½ hr., fares 1 fr. 80, 1 fr. 20 c. Trains almost every hour.

From Paris to (9½ M.) *St. Cloud*, see pp. 282, 283. — The St. Germain line, which diverges from the Versailles line in the park of St. Cloud, is uninteresting, but it afterwards affords a pleasant view of the Seine and St. Germain. Beyond (10½ M.) *Garches* (p. 286) the train passes the château of *Villeneuve-l'Etang*, the race-course of *La Marche*, and the *Hospice Brezin*, an institution for old workmen. Tunnel. — 12½ M. *Vaucresson*. Then a tunnel. To the left, a stud-farm and the *Château of Beauregard*. We then obtain a good view to the right. — 14 M. *Bougival-La-Celle-St. Cloud*; the village of La-Celle-St. Cloud is prettily situated near a small wood. Bougival, see p. 319. To the left is the Aqueduct of Marly (see below). — 15 M. *Louveciennes*, a village with numerous large villas. — The train now passes through a tunnel and some cuttings, and crosses the road and tramway-line from Rueil to Marly-le-Roi (p. 317) by a viaduct 930 ft. long and 145 ft. high. Good view of St. Germain.

16 M. **Marly-le-Roi**, with a celebrated château, built by Louis XIV., and destroyed in the Revolution. The remains include the *Abreuvoir*, a large basin near the tramway-station, and parts of the extensive garden-walls. The small *Park*, the nearest entrance to which is at the end of the avenue ascending to the right from the Abreuvoir, affords a pleasant walk. The main road, crossing the site of the château and commanding a fine view, ascends to the *Aqueduct of Marly*, constructed under Louis XIV. to bring to Versailles the water raised by the hydraulic machine at Marly (p. 298). It is

700 yds. long and 75 ft. high. On the other side is Louveciennes (p. 317).

The N.E. half of the **Forest of Marly**, beyond l'Etang-la-Ville (see below), also affords picturesque walks. The part adjoining Marly is exposed and is kept as a game-preserve for the president of the republic. It contains a fort and several batteries. The entire forest, 6 M. long and 2½ M. broad, is surrounded with walls. There are gates at the top of the park and at the end of the village, beyond the church. To the right of the latter is the villa of *Victorien Sardou*, the dramatist, distinguished by ten sphinxes of red granite at the entrance.

17½ M. *L'Etang-la-Ville* (Restaur. Yvon), a small village situated in a valley. We reach the Forest of Marly from this point in ¼ hr. by turning to the left; but the next station, (18½ M.) *St. Nom-la-Bretèche-Forêt-de-Marly*, is within the forest itself. Here the line joins the *Grande Ceinture* line. The village of St. Nom is about 1½ M., and the hamlet of La Bretèche about 1 M. from the station. Fine view of St. Germain to the right. — 20½ M. *Mareil-Marly*. Beyond the next station, *Fourqueux*, is the *Forêt de St. Germain*. From (22½ M.) *St. Germain-Grande-Ceinture*, 1 M. from the château, the line makes a wide curve to (24 M.) *St. Germain-Ouest*, the terminus, beside the château (p. 320).

II. FROM PARIS TO ST. GERMAIN BY STEAM-TRAMWAY.

11½ M., in 1½ hr., fares 1 fr. 65, 1 fr. 15, return 2 fr. 70, 1 fr. 85 c. The cars start regularly from the Place de l'Etoile, to the right, beyond the Arc de Triomphe, at 45 min. past each hour, returning from St. Germain at 14 min. past each hour; in summer extra cars start at 15 and 44 min. past from the respective termini. To *Bougival*, 1 hr., fares 1 fr. 20, 80 c., return 2 fr. 5, 1 fr. 35; to *Marly-le-Roi*, 1½ hr., fares 1 fr. 60, 1 fr. 10, or 2 fr. 65, 1 fr. 80 c. — We may also take the train to Rueil, and thence proceed by tramway in connection with the above. — Besides the tramway-stations mentioned below, there are 24 other points at which the cars stop if desired.

The *Steamboat Journey* from Paris is pleasant but rather long (3½ hrs., return 4 hrs.), fare 3, in the reverse direction 2 fr.; return-fare 4½ fr. Déj. on board 4 or 6, D. 5 or 7 fr. The steamer, named the '*Touriste*', starts in summer from the Pont-Royal (left bank) at 10.30 a.m., and leaves *Le Pecq* at 5 p.m. (in Sept. 4 p.m.).

The steam-tramway quits Paris by the Avenue de la Grande Armée and the Porte Maillot (p. 155), traverses Neuilly (p. 154) by the Avenue de Neuilly, crosses the Seine, and at the top of the Avenue de la Défense de Paris turns to the left. — 2 M. *Courbevoie* (p. 282), near the Pont de Neuilly. 2½ M. *Rond-Point de la Défense*, near the *Monument de la Défense de Paris*, by Barrias. Turning to the left, the tramway crosses the railway to Versailles viâ St. Cloud. — 3½ M. *Rond-Point des Bergères*, a stopping-place not far from the railway-station of Puteaux. We cross the plain to the N. of Mont Valérien (p. 283), with an extensive view to the right.

We stop at (4¾ M.) *Nanterre* (p. 317), to the S. of the village. — 5½ M. **Rueil** *(Hôtel-Rest. du Lion d'Or)*, a small town with 9937 inhabitants. The Empress Josephine is interred in the little church, recently restored in the Renaissance style, in which a monument was erected to her memory by her children Eugène

Beauharnais (d. 1824), and Queen Hortense (d. 1837), mother of Napoleon III. The statue, by *Cartellier*, represents the empress in a kneeling posture. Queen Hortense is also interred in this church, and a monument of similar design, executed by *Bartolini* of Florence, was erected to her in 1846. The handsome organloft, by *Baccio d'Agnolo* of Florence (15th cent.), was presented by Napoleon III.

Railway-Station, to the N.W., see p. 317. A branch *Steam-Tramway* runs thence to connect with that from Paris.

6½ M. *La Malmaison*, with the château in which the Empress Josephine resided after her divorce in 1809 and where she died in 1814. After the battle of Waterloo, Napoleon retired to the château of Malmaison, but quitted it on the approach of the Prussian troops on 29th June, 1815. It is now private property. In the distance to the right is the Aqueduct of Marly (p. 317).

7 M. *La Jonchère*. A railway (1½ M.) ascends hence to the right to Celle-St. Cloud (p. 317), skirting the Château of La Jonchère, which belonged to Louis Bonaparte. The tramway next passes a fine grove of chestnuts, and a wood (to the left) with the *Etang de St. Cucufa*.

8 M. **Bougival** (*Cafés-Restaurants de Madrid*, *Pignon*, etc.), a prettily-situated village, on the left bank of the Seine, much frequented by rowing parties. Part of the *Church*, which possesses a handsome Romanesque bell-tower (restored 1893), dates from the 13th century. A fine view is obtained on the road from Bougival to Celle (p. 317), reached by the first street to the left beyond the church. The flight of steps in the second street to the left is a short-cut to the direct road to Celle. On the opposite bank of the Seine are *Croissy* and *Chatou* (p. 317).

8½ M. *La Machine*, a suburb of Marly, named from the hydraulic machine by which Versailles and St. Cloud were supplied with water. The old machinery, constructed at a time (1685) when mechanical science was in its infancy, consisted of 14 water-wheels, each 38 ft. in diameter, 221 pumps, and ponderous iron and woodwork, and is said to have cost 4 million francs. This huge and formidable apparatus was replaced in 1855-59 by a stone dyke, 6 iron wheels, and 12 forcing-pumps, by means of which the water is driven up in a single volume to the reservoir, situated ¾ M. from the river and 505 ft. above it. The quantity of water thus raised averages 38,550 cubic ft. per hour. The steam-engine in front is no longer used. Visitors are admitted to inspect the works (fee).

At (9½ M.) *Port Marly* the tramway-line quits the banks of the Seine.

A branch of the steam-tramway to (1¼ M.) *Marly-le-Roi* (p. 317) ascends to the S., passing under the *Viaduct of Marly* (p. 317).

The main line follows the high-road to St. Germain, to the S. side of which it ascends, traverses the Place Royale and the Rue Gambetta, turns to the left into the Rue Thiers, skirting the palace, and halts in the Place du Château. 11½ M. *St. Germain-en-Laye*.

III. ST. GERMAIN-EN-LAYE.

Hotels-Restaurants. *Pavillon Henri IV. et de la Terrasse (Pl. 9; F, 4), at the beginning of the terrace (see below), 1st class, with a beautiful view (Thiers died here on 3rd Sept., 1877); du Prince de Galles, to the right of the church (Pl. 4; E, 3); Colbert, next door, in the Rue de l'Intendance, with fine view (table-d'hôte); de l'Ange-Gardien, Rue de Paris 74, behind the barracks (table-d'hôte déj. 2½, D. 3 fr.).

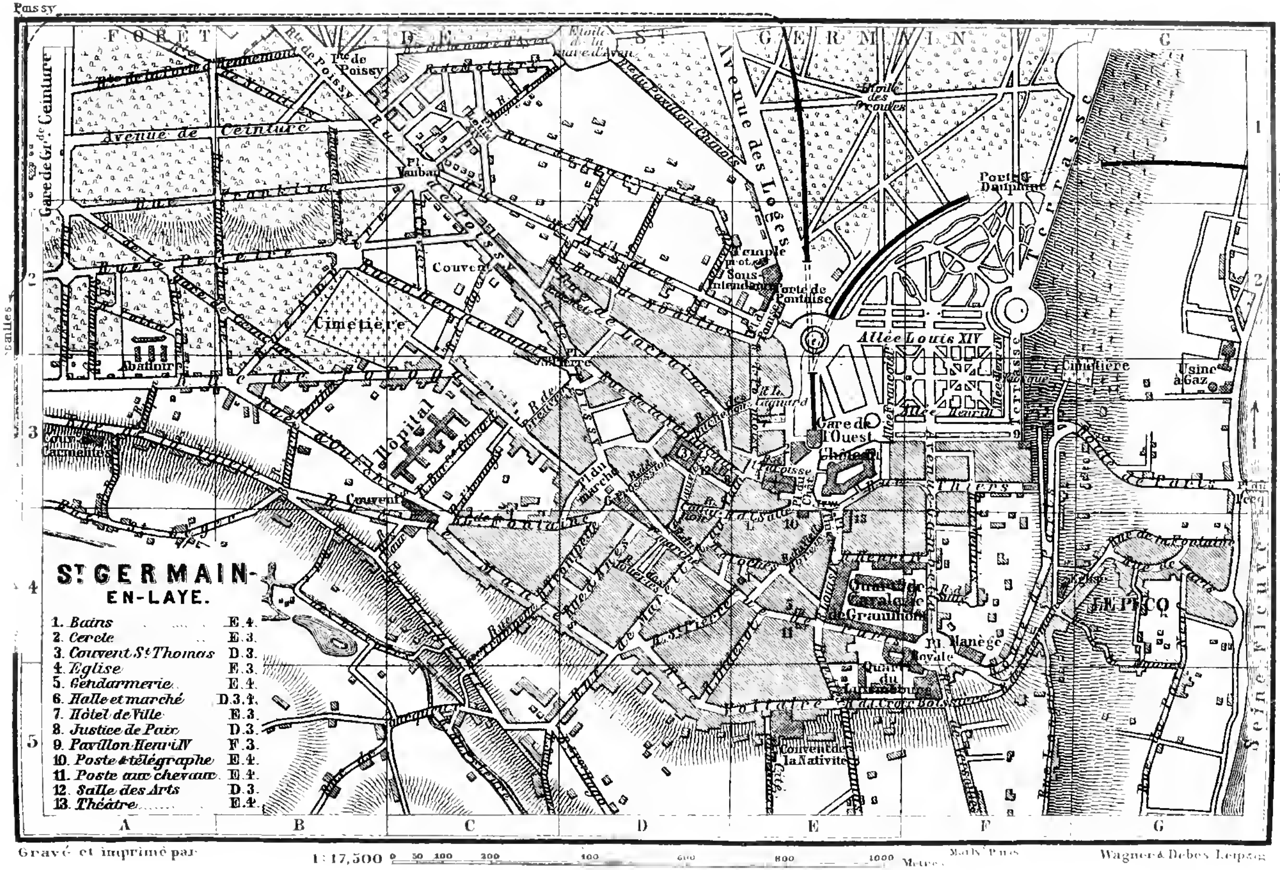
Cafés-Restaurants. *Crenier*, near the Gare de l'Ouest (Pl. E, 3); *Pavillon Louis XIV.* (table d'hôte), Place de Pontoise (Pl. E, 2), with a garden, closed in winter. *Printemps*, Rue de Poissy 56, Place du Marché, D. 2½-3 fr.; *Séghin*, Rue au Pain 67, behind the church, déj. 1¾, D. 2 fr.

Cabs. Within the barriers, per drive 1¼ fr., on Sun. and holidays 1½ fr.; per hour 2 and 2½ fr. Beyond the barriers, within a radius of 9½ M., 2½ and 3 fr. per hour; indemnité for return if the carriage be dismissed outside the barriers.

St. Germain, a quiet town with 14,262 inhab., is indebted for its importance to the fact that it was long a favourite summer residence of the kings of France, who were first attracted to the spot in the 12th century by the beauty of its situation. Its lofty and healthy site and its attractive walks render it a favourite summer-resort, and have induced a number of English families to reside here.

The **Château** (Pl. E, 3) was formerly known as the *Vieux Château*, in contradistinction to the *Château Neuf*, of which the Pavillon Henri IV. (Pl. 9; F, 4) is now the sole relic. Early in the middle ages the French kings possessed a fortress on this site commanding the Seine. The chapel, which is still in existence, was built by Louis the Pious. During the wars with England the castle was destroyed. It was restored by Charles V., but the present building, whose gloomy strength contrasts strikingly with the cheerful appearance of contemporaneous edifices, dates from the time of Francis I., who here celebrated his nuptials with Claudia, daughter of Louis XII. Henri II. built the adjacent *Château Neuf*, which continued to be a favourite royal residence till the time of Louis XIV., who was born here in 1638. After Louis XIV. had established his court at Versailles (p. 298) the château was occupied for 12 years by the exiled king James II., who died here in 1701 and was interred in the church. The Château Neuf was almost entirely taken down in 1776. Napoleon I. established a school for cavalry-officers in the old château, and it was afterwards used as a military-prison. It is now being restored in accordance with the original plans of A. Ducerceau, the architect of Francis I.; and the part in the Place du Château, adjoining the railway-station, alone awaits completion.

The *Musée des Antiquités Nationales, which the château now contains, embraces an interesting collection of objects dating from the dawn of civilisation in France down to the period of the Carlovingians. These are suitably arranged, and provided with explanatory notices. The museum is open to the public on Sun. from 10.30 a.m., on Tues. and Thurs. from 11.30 a.m., to 4 or 5 p.m., and to strangers on other days (Mon. excepted) by special permission.


St GERMAIN-EN-LAYE.
1. Bains E.4.
2. Cercle E.3.
3. Couvent St Thomas D.3.
4. Église E.3.
5. Gendarmerie E.4.
6. Halle et marché D.3.4.
7. Hôtel de Ville E.3.
8. Justice de Paix D.3.
9. Pavillon Henri IV F.3.
10. Poste & télégraphe E.4.
11. Poste aux chevaux E.4.
12. Salle des Arts D.3.
13. Théâtre E.4.
FORÊT DE ST GERMAIN
Avenue de Ceinture
Gare de Grde Ceinture
Avenue des Loges
Cimetière
Hôpital
Abattoir
Couvent
Pl. Vauban
Porte Dauphine
Porte de Pontoise
Allée Louis XIV
Gare de l'Ouest
Château
Pl. du marché
Quartier du Luxembourg
Pl. Manège
Couvent de la Nativité
Usine à Gaz
LE PECQ
Seine Fleuve
Poissy
Paris
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In the fosse to the right of the entrance is a dolmen, found in 1872 at Conflans-Ste. Honorine (p. 332), 6 M. to the N. — Below we give a short summary of the most interesting objects, referring for details to the excellent catalogue, published in 1887 (1½ fr.). The usual entrance to the museum is by the first door to the left in the court, but in wet weather by a small door to the left of the vestibule, which leads to Room S (see below). Those who wish to follow a strictly chronological order must begin with the first floor. Explanatory labels.

Ground Floor. Rooms S and R, to the left of the principal entrance: Casts of medallions and bas-reliefs from the Arch of Constantine at Rome; models of Roman engines of war; ancient war-chariots, etc. — Rooms A, B, and C, to the right of the entrance: Casts of bas-reliefs from the Arc d'Orange and the Julian tomb at St. Remy, near Arles. Room B also contains a medallion of a mosaic found at Autun in 1830, representing Bellerophon and the Chimæra. — We now return to the entrance, and ascend the handsome brick and stone staircase to the entresol.

Entresol. *Room XIX.* Gallic mile-stones and geographical inscriptions. — *Room XX.* Celtic and Roman inscriptions; sepulchral stones. — *Room XXI.* Gallic mythology; altars, statues, and reliefs, of rough workmanship, but great historical interest. — *Rooms XXII & XXIII*, on the other side of the staircase. Sculpture relating to the Roman legions in Gaul. By the pillars and in the passage, tombstones and funeral urns (original). — *Room XXIV.* Inscriptions. — *Rooms XXV & XXVI.* Sculptures illustrating Gallic costumes, arts, and pursuits.

First Floor. Rooms I-III, to the right, contain objects of the prehistoric or bone and flint period. *Room I:* Cut flints of immense antiquity, and fossilised bones of animals either altogether extinct or no more found in France. Cases 1-15 contain objects found in alluvial deposits and the open country; Cases 16-33 contain tools and ossifications from caverns, the first shelter of primæval man. In the middle, casts of the heads of the rhinoceros (r. tichorinus), tiger (felis spelæa), great cave-bear (ursus spelæus), urus (bos primigenius), the long-haired elephant (18-20 ft. high), and the so-called Irish elk (Megaceros hibernicus; 9-10 ft. high); also a tusk and a molar of the mammoth (elephas primigenius). In Case 12 are different types of flint implements (from *St. Acheul*, from *Moustier* in Dordogne, etc.). — *Room II.* Models of dolmens and 'menhirs' (1/20 of the real size); implements of the polished-flint period; plan of the Allées de Carnac, in Bretagne; bone implements and ornaments. — *Room III.* Dolmen from the tumulus of Gav'rinis (Morbihan), Bretagne, and casts of the unexplained characters from the tumulus. To the left of the mantelpiece is placed an interesting collection of flint arrow-heads.

Adjoining this room is the *Galerie de Mars* or *Salle des Fêtes*, occupying the whole height of the first and second stories next to the church, and not yet restored. It is also called the *Salle de Comparaison*, as it contains objects from different countries. At present, however, it is mainly devoted to objects to be afterwards placed in the other rooms, and may be passed over by hurried visitors. The cases to the right and left of the entrance contain a collection of Romano-Gallic earthenware (better in RR. XIV-XVI), while the other cases contain arms and armour from different sources, objects in iron and bronze, etc. Casts of the Igel column and other Roman and Celtic monuments. At the end is the Return from the Hunt, a painting by *Cormon*, of a scene in the primitive period.

Returning to Room III, we ascend thence by a short staircase adjoining the Galerie de Mars (open the door) to the —

Second Floor, where we begin on the side next the station. — To the left, in the turret, is the *Salle Numismatique*, containing Gallic, Gallo-Roman, and Merovingian coins, trinkets, Merovingian pottery and arms, etc. In the first case to the left, in the middle, are ornaments in gold and silver. The corresponding case on the other side contains Merovingian

fibulæ and other objects in bronze, gold, and glass. Characteristic features of the barbaric art of this epoch are the inlaying of gold on glass and the use of precious stones. — *Room IV.* Lacustrine and flint period (epoch of the lake-dwellings): polished flints, polished bone implements, objects in wood, vases. By the second window to the right: bread, grain, fruit, and cloth found in the lake-dwellings on the Lake of Constance. — *Room V.* Objects of the bronze period. In the glass-case in the centre are about a thousand different articles found in a vault at Larnaud (Jura). — *Room VI.* Gallic antiquities of the early historic period. Weapons in iron and objects of other kinds, found in burial-places (tumuli), including fragments of war-chariots. In the 2nd case, Gallic helmets; in the 20th (in the middle), fine bronze vases, bracelets, necklaces (torques), etc.

Room VII, on the other side of the staircase. Continuation of the Gallic antiquities: objects from the burial-places of the *Marne*; clay vessels; bracelets, rings, necklaces, brooches, vases, and belts in bronze; weapons and knives in bronze, etc. — *Room VIII.* Objects from the burial-ground of *Chassemy*, in the department of Aisne. — *Room IX.* Specimens of Gallic tombs; reconstruction of a Burial in a chariot, found in 1875 at *La Gorge Meillet* (Marne), with the chief below and an attendant above. The original objects found in this tomb are in Case 2, to the left. — We now return to the —

First Floor. *Room XIII.* Roman conquest of Gaul. To the left, Roman soldier armed with the pilum; in the centre, large relief-plan of *Alise (Alesia)*, and of the siege of that town by Cæsar; models of besieging engines (Case 24); objects found in the fosses of Alise, including a fine *Vase in chased silver (in the glass-case behind the plan). — *Room XIV*; Gallo-Roman pottery; vases and figures in white clay. — *Room XV.* Pottery; vases with red glazing and reliefs; bronze vases, statuettes, and fibulæ extensive collection of glass. — *Room XVI.* Pottery. — *Room XVII.* Pottery. Origiuals and casts of Roman bronzes; statuettes and vases; antique pins, needles, and thimbles of bone and bronze; small objects in iron; oculist's case of instrnmeuts; knives; keys, etc.

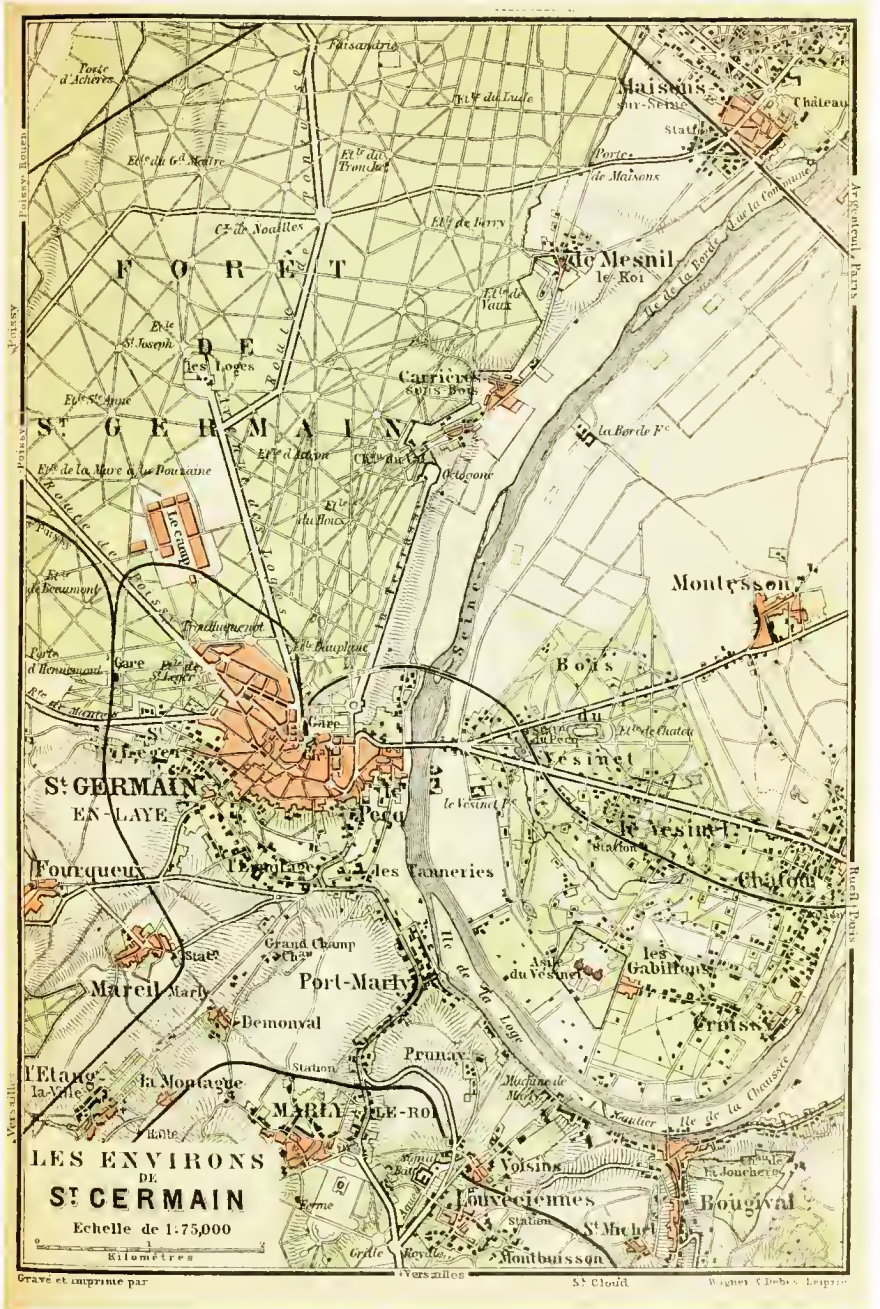
The *Church* of St. Germain, situated opposite the château, contains a simple monument in white marble, erected by George IV. of England to the memory of James II. (p. 320). The monument was afterwards restored by order of Queen Victoria.

In the small *Place* to the right of the façade of the château is a *Statue of Thiers* (Pl. E, 4), by Mercié, erected in 1880 (see p. 320).

The *Hôtel de Ville* (Pl. 7; E, 3), in the Rue de Pontoise, near the station, contains a small library and collection of pictures on the second floor (open daily, except Mon., 10-4).

The paintings are in a gallery, to the left, at the end. We begin at the side next the library. 106. *School of Rubens*, Happiness under the Regency; 100. *Teniers*, Children playing; above, *Fr. Franck*, Passage of the Red Sea. — 101. *Lucas van Leyden*, Jugler; 90. *Murillo* or *Tobar*, Portrait; 88. *Guido*, Madonna; 83. *Titian*, Ecce Homo; 71. After *Mantegna*, Peter receiving the keys; 109. *De Champaigne* (?), Portrait; 50. *Vivien*, Delille; 89. *Velasquez* (?), Portrait; 115. *De Crayer*, Madonna; 122. *Léon Cogniet*, Cain and Abel; 110. *Ger. Dou* (?), Monk; 86. *Padovanino*, Mary Magdalen; 103, 104. *Van Kessel*, Hearing, Taste. — 117. After *Velasquez*, Æsop; etc.

The *Terrace (Pl. F, G, 2, 1) of St. Germain extends for $1^1/_2$ M. along the E. slope of the vine-clad hill at a considerable height above the Seine, and commands a magnificent survey of the valley, the winding river, and the well-peopled plain. The middle distance resembles a huge park sprinkled with country-houses. The nearest village is Le Pecq, beyond which is Le Vésinet. Montmartre is visible on the horizon, but the rest of Paris is concealed by Mont Valérien, to the



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right. Also to the right, on the hill, is the aqueduct of Marly (p. 317). To the left, beyond the corner of the park of Vésinet, the tower and cathedral of St. Denis are faintly distinguishable, while on the intermediate hills lies Montmorency.

The beautiful Forest of St. Germain, occupying nearly the whole of a peninsula formed by the windings of the Seine, is about 11,000 acres in extent, being 6 M. long from S.W. to N.E., and $2^1/_2$-$4^1/_2$ M. broad from S.E. to N.W. It is kept in admirable order, and affords pleasant and shady walks in every direction. The popular *Fête des Loges*, which takes place in the forest on the first Sunday after Aug. 30th and on the two following days, derives its name from *Les Loges*, a country-seat 2 M. distant from the town, erected by Anne of Austria, wife of Louis XIII., and now a school for daughters of members of the Legion of Honour. The Pontoise road, striking to the right beyond Les Loges, leads to (3 M.) *Achères* (see below). It crosses the road from Poissy to Maisons (p. 333), which lies about 2 M. to the right of the point of intersection. Fine view on quitting the wood.

From St. Germain to Maisons-Laffitte (*Argenteuil*), $10^1/_2$ M., railway (*Grande Ceinture*) in 35-45 min. (fares 1 fr. 90, 1 fr. 30, 95 c.). This section of the railway describes a wide curve through the Forest of St. Germain. An omnibus runs direct to (4 M.) Poissy eight times daily, starting from the main station (fare 50 c.) to ($4^1/_2$ M.) Maisons-Laffitte (70 c.), etc. — $2^1/_2$ M. *St. Germain-Grande-Ceinture* (p. 318). — 5 M. **Poissy** (*Hôtel de Rouen*); the station is to the E., at the opposite end of the town to that of the Rouen railway (p. 372). — 8 M. *Achères;* the village lies $1^1/_2$ M. to the N.W. Railway to Pontoise, see p. 333. Our line now coincides with the Rouen line (p. 372) till the Seine is crossed. — $10^1/_2$ M. *Maisons-Laffitte*, see p. 333. The railway continues to the left to *Argenteuil* (p. 331).

From St. Germain to *Versailles*, see p. 316.

18. St. Denis, Enghien, and Montmorency.

The trains between Paris and these places follow the *Ligne Circulaire* between the *Gare du Nord* and the *Gare de l'Ouest* (18 M.). Through-tickets are issued at low rates but do not allow of a break in the journey.

I. From Paris to St. Denis.

$4^1/_2$ M. Chemin de Fer du Nord. Trains start from the Gare du Nord in the Place Roubaix (see p. 23), 4 times an hour or oftener (three trains-tramways). The journey occupies 8-14 minutes. Fares 80, 50, 35 c.; return-tickets 1 fr. 20, 85, 55 c.

Tramways. Three lines run to St. Denis, the 1st starting from the Opéra, Rue Scribe (Pl. B, 18; *II*), the 2nd from the Madeleine (Pl. R, 18; *II*), and the 3rd from the Place du Châtelet (Pl. R, 20-23; *V*). These lines are very convenient, as they have 'correspondance' with the Paris omnibuses (see Appx.), but the routes are uninteresting. The journey takes about $^3/_4$ hr.; fares 60 or 30 c.

$1^1/_4$ M. *La Chapelle-Nord-Ceinture*, also a station on the Chemin de Fer de Ceinture (p. 24). The huge goods station of the Chemin de Fer du Nord is situated here. A little beyond the fortifications the Soissons railway diverges to the right. — $2^1/_2$ M. *La Plaine-Voyageurs*. The trains-tramways also stop at *Le Landy* and *Pont de la Révolte*.

4½ M. **St. Denis.** — *Hôtel du Grand-Cerf*, Rue de Paris and Place aux Gueldres, to the S., with restaurant à la carte. — *Café de l'Industrie*, Rue du Chemin de Fer 27. — The terminus of the first tramway above mentioned is in the Rue de Paris; that of the second in the Place aux Gueldres. — *Post & Telegraph Office*, Rue Compoise 61.

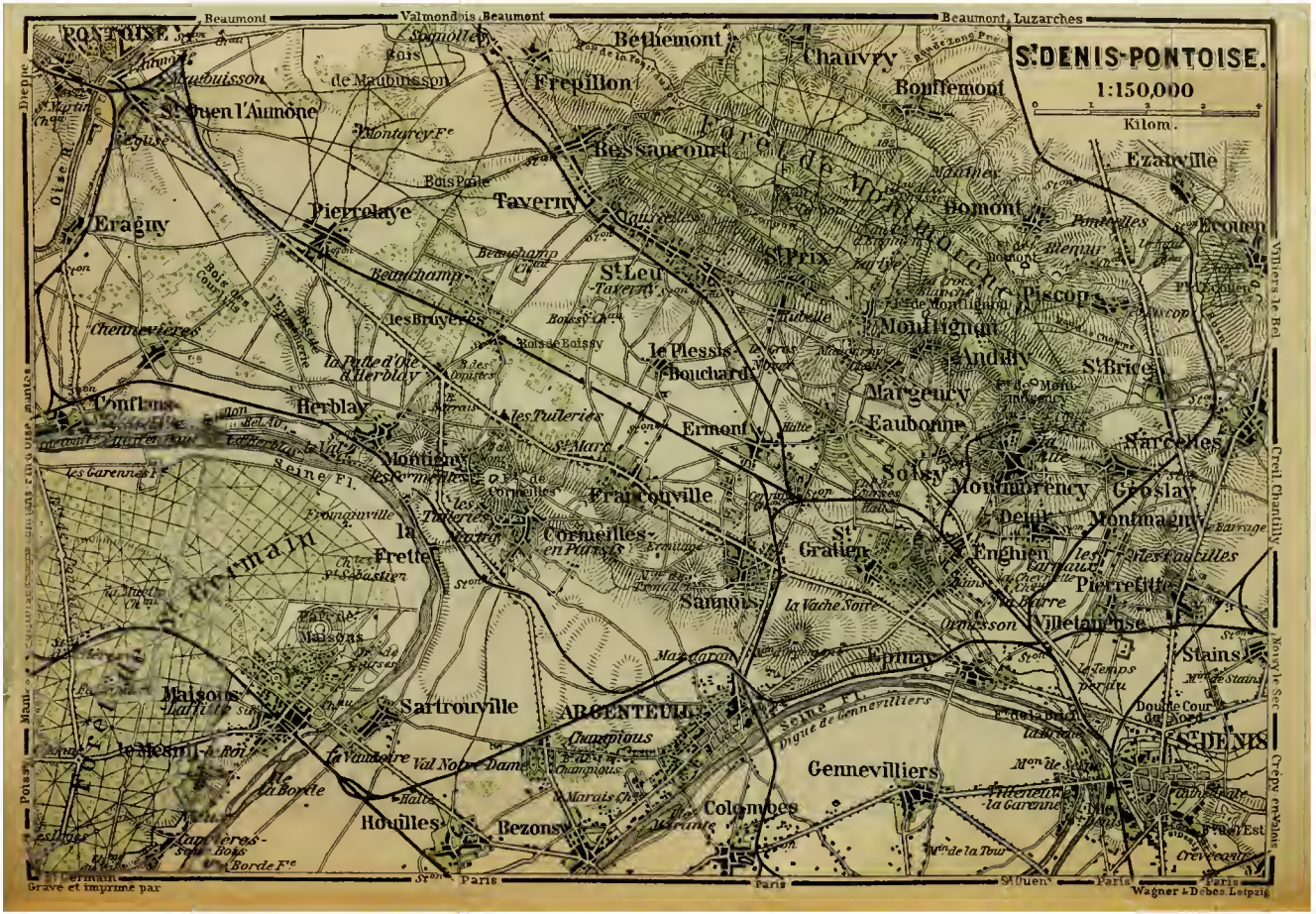
St. Denis, a prosperous industrial town with 50,992 inhab., is celebrated as the burial-place of the kings of France.

The importance of the town dates from the foundation of its Benedictine abbey by Dagobert I. (d. 638). Under the Carlovingian dynasty the monks of St. Denis are found concerning themselves with political as well as with spiritual matters. When *Pepin the Little* took possession of the throne of France in 751 he sent *Fulrad*, Abbot of St. Denis, to Rome, to procure the papal confirmation of his title. Three years later *Pope Stephen II.* took refuge here from the Lombards, and anointed Pepin's sons *Charles* and *Charlemagne*. Here, in presence of his nobles, Pepin handed over his dominions to his sons before he died. The members of the house of Capet also favoured this abbey. *Louis VI.* (d. 1137), whose best adviser was the penetrating, sagacious, and liberal abbot *Suger*, solemnly adopted the *Oriflamme* ('auriflamma', from its red and gold colours), or standard of St. Denis, as the banner of the kings of France. It was suspended above the altar, whence it was removed only when the king took the field in person. Its last appearance was on the unfortunate day of Agincourt (p. xvi). *Abélard* (p. 176) dwelt in this abbey during the 12th cent., until he became abbot of Paraclete uear Nogent-sur-Seine. During the absence of *Louis VII.* on a crusade in the Holy Land (1147-49) Suger became the administrator of the kingdom, and used his power to increase the dependence of the nobility on the throne. Among the other merits of this renowned abbot, who possessed the confidence of the whole nation, and died at St. Denis in 1151, is that of having collected and continued the chronicles of the abbey. The *Maid of Orleans* hung up her arms in the church of St. Denis in 1429. In 1593 Henri IV. abjured Protestantism in this church, and in 1810 Napoleon I. was married here to the Archduchess Marie Louise.

The railway-station is ¾ M. from the cathedral. To reach the latter we cross the Canal de St. Denis (p. 199) and follow the Rue du Chemin de Fer, and then the Rue Compoise. At the beginning of the latter stands the *Parish Church*, built by Viollet-le-Duc in the style of the 13th cent. and completed in 1867. We then cross the Rue de Paris, which intersects the town from N. to S. To the left is the *Hôtel de Ville*, in the Renaissance style, built in 1883.

The cathedral is open the whole day. The royal tombs are shown on week-days every ½ hr. between 8.30 a.m. and 5.30 p.m. (except during service). Admission to the interior of the church is free; to the treasury and crypt ½ fr., but the attendants also expect a small gratuity. Visitors should read the following description before entering the church, for so little time is given to examine the monuments that what might otherwise be a profoundly interesting and instructive experience is frequently nothing but a weariness and a deception. The efforts of the attendants to hurry the visitor should not be implicitly yielded. The church is so dark in the late afternoon that it is then scarcely worth while to enter it.

The *Cathedral or *Basilique* of St. Denis traditionally occupies the site of a chapel erected about the year 275 above the supposed grave of St. Dionysius, or St. Denis, the first bishop of Paris (p. 202). *Dagobert I.* (d. about 638) substituted a large basilica for the chapel, and handed it over to the Benedictine monks, for whom he also built an abbey at the same place. Of this church but little remains, the greater part of the present edifice having been built



St DENIS-PONTOISE.
1:150,000
Kilom.
Beaumont
Valmondois
Beaumont
Beaumont
Luzarches
PONTOISE
Bethemont
Chauvry
Bouffemont
Frepillon
Bessancourt
Forêt de Montmorency
Ezanville
Taverny
Pierrelaye
Eragny
St Leu
St Prix
Domont
Ecouen
Piscop
Montlignon
Andilly
St Brice
Chennevières
Conflans
Herblay
Montigny
Ermont
Eaubonne
Margency
Sarcelles
Solsy
Montmorency
Groslay
Deuil
Montmagny
Franconville
Cormeilles en Parisis
St Gratien
Enghien
Pierrefitte
Sannois
Villetaneuse
Stains
Epinay
Maisons
Sartrouville
ARGENTEUIL
Champioux
Gennevilliers
St DENIS
Colombes
Houilles
Bezons
Seine Fl.
Paris
St Ouen
Paris
Paris
Grave et imprimé par
Wagner & Debes Leipzig

by *Suger*, the celebrated abbot of St. Denis (1121-51; see p. 324). Suger's building marks the beginning of the Gothic tendency in architecture, the development of which from the Romanesque style can be traced here, though perhaps not in all details. The façade, completed in 1140, shows the round arch still maintaining its ground along with the pointed arch which afterwards entirely replaced it. The choir, consecrated in 1144, is surrounded by radiating chapels, a feature of the Romanesque style, and at the same time exhibits the Gothic buttress system in an advanced stage of development. A thorough restoration was carried out from 1230 onwards by the abbots *Eudes Clément* and *Matthieu de Vendôme*, in the pure Gothic style now dominant. The upper part of the choir, the whole of the nave, and the transept were entirely rebuilt. During the 14th cent. additional chapels were erected in the N. aisle. Ruined during the Revolution, the church was at first restored ineffectually and in bad taste; but under Napoleon III., who entrusted the work of restoration to *Viollet-le-Duc*, one of the greatest Gothic architects of modern times, it regained much of its ancient magnificence.

The *West Façade* formed part of the building consecrated by Abbot Suger in 1140. It contains three recessed portals decorated with sculptures, which, however, have been so altered and supplemented, that their original character is scarcely traceable. Those of the S. portal represent the Months, and St. Dionysius in prison, after a painting in the Louvre (p. 122); those of the central bay, the Last Judgment, and the Wise and Foolish Virgins; and those of the N. portal, St. Dionysius on his way to Montmartre and the signs of the Zodiac. The battlements along the top of the façade were erected for defensive purposes during the 14th century. Behind them rises the high-pitched roof of the nave, surmounted by a statue of St. Dionysius. On the right and left are two towers, neither of which ends in a spire; that on the left has been taken down so far as to be on a level with the top of the façade. — The statues of princes and the Martyrdom of St. Dionysius on the portal of the N. transept are in better preservation, but it is impossible to obtain a near view of them.

The Interior, entered by one of the three modern bronze doors in the W. façade, consists of nave and aisles, crossed by a simple transept. Length 354 ft., breadth 130 ft. The dim twilight of the *Vestibule*, which dates from Suger's time, and is borne by heavy columns, forms a striking contrast to the airy and elegant *Nave* of the 12th cent., with its thirty-seven large windows, each 33 ft. high, its handsome triforium-gallery, and its lofty columns. The stained-glass windows are nearly all modern.

The *High Altar* is a modern imitation of the style of the 13th century. Behind it stands the altar of St. Denis and his fellow-martyrs (p. 327).

The Church of St. Denis is chiefly important and interesting as the Burial Church of the French Kings, nearly all of whom from *Dagobert I.* (d. 638) are interred here with their families. The numerous monuments of the early period have perished during the frequent alterations or rebuilding of the church. *Louis IX.* (1226-70) erected a number of mausoleums and monuments with recumbent figures in the choir to the memory of his ancestors, and from his time down to *Henri IV.* (d. 1610) monuments were erected to all the monarchs, as well as to several princes and eminent personages. After Henri's death the coffins of his successors were merely deposited in the royal vault. When the first Revolution broke out, the Convention resolved that the tombs should be destroyed, in accordance with the motion of *Barrère* (31st July, 1793): — 'La main puissante de la République doit effacer impitoyablement ces épitaphes superbes et démolir ces mausolées qui rappeleraient des rois l'effrayant souvenir'. By a singular coincidence, the work of desecration was begun on 12th Oct., 1793, the anniversary of the day on which, one century before, Louis XIV. had caused the demolition of the ancient tombs of the emperors at Spires. *Hentz*, the agent employed by the Convention, was, moreover, a namesake of the superintendent of the work of destruction at Spires. In order the more speedily to accomplish the work, the wall of the crypt was broken through, and the bodies of the illustrious dead of a thousand years, from Dagobert (d. 638) to Louis XV. (d. 1774), besides other celebrated personages, were thrown into '*fosses communes*' dug in the neighbourhood.

On the restoration of the church in 1806, Napoleon decreed that the crypt should be used for his own burial and that of his successors; but one member only of his family, the young *Napoléon Charles*, son of his brother Louis, was interred here. The body, however, was afterwards conveyed to St. Leu (p. 337).

In 1817, *Louis XVIII.* caused the remains of his ancestors, as well as those of Louis XVI. and Marie Antoinette, who had been interred in the churchyard of the Madeleine, to be replaced in the crypt. He himself (d. 1821), the *Duc de Berry*, who was assassinated in 1820, and several of his children were the last of the Bourbons interred here.

Napoleon III., as already mentioned, had again destined this church to be the resting-place of the French emperors, but he also died and was interred in a foreign country (1873).

The preservation of the tombs which have survived these disastrous vicissitudes was chiefly due to the exertions of the indefatigable *Alex. Lenoir* (p. 241), who caused them to be transferred to the Musée des Petits-Augustins, now the Palais des Beaux-Arts. Unfortunately, however, all the metal monuments had already been melted down. When Louis XVIII. ordered the monuments to be restored to the church in 1817, they were placed in the crypt, but repeated alterations in their arrangement have since taken place. Numerous monuments from other churches preserved in the Musée Lenoir were erected here. During the work of restoration under *M. Viollet-le-Duc* they were all placed as nearly as possible in their original positions, but there are still several monuments not properly belonging to St. Denis.

We now proceed to inspect the monuments in detail, beginning with those in the left or N. transept.

N. Side. *Tombs of the Family of St. Louis.* — **Tomb of Louis XII.* (d. 1515) and his consort *Anne de Bretagne*, probably executed in the first half of the 16th cent. by *Jean Juste* of Tours, and measuring 19½ ft. in length, 9½ ft. in breadth, and 10 ft. in height. The monument is in the Renaissance style, and, like several others in the church, bears considerable resemblance to the fine monument of Giangaleazzo Visconti in the Certosa di Pavia. The king and queen are represented on the sarcophagus in a recumbent posture,

executed in a rude, realistic manner, and again in a kneeling attitude above. The monument is surrounded by twelve arches, richly decorated, beneath which are statues of the Twelve Apostles. At the corners are allegorical figures. On the pedestal are reliefs of the entry of Louis XII. into Milan (1499), his passage of the Genoese mountains (1507), his victory over the Venetians at Agnadello (1509), and their final submission. — Then, to the right, the fine truncated column by *Barth. Prieur*, commemorating *Henri III.* (d. 1589). From this point we see, to the right of the high-altar, the tomb of *Dagobert I.* (d. 638), an interesting monument of the 13th cent., with curious allegorical figures representing the king's soul leaving his body and its reception in heaven, a recumbent statue of Dagobert (modern), and erect statues of Sigebert, Dagobert's son (modern), and Queen Nantilde (13th cent.). — **Tomb of Henri II.* (d. 1559) and his queen *Catherine de Médicis* (d. 1589), the masterpiece of *Germain Pilon*, executed in 1564-83 (13 ft. high, 12 ft. long, and 10 ft. broad). This fine work consists of white marble, adorned with twelve columns and twelve pilasters, and with bronze statues of the four cardinal virtues at the corners. The deceased are represented twice, by nude marble figures on the tomb, and by bronze figures, full of vitality, in a kneeling posture above the entablature. Behind are monuments of the family of Valois, to see which properly we ascend some steps.

To the left, another monument to *Henri II.* and *Catherine de Médicis* (see above); recumbent marble figures on a bronze couch. It is said that in her old age the queen disapproved of the nude figures on the other monument, and caused these robed and elderly effigies to be executed.

The chapels round the choir, which we now pass, contain no monuments; but the chapel of the Virgin has ancient stained-glass windows, a mosaic pavement dating from the 12th cent., and sculptured scenes from the life of Christ. We now pass behind the altar of St. Denis and his fellow-martyrs, SS. Rusticus and Eleutherus, known as the *Confession de St. Denis*, another piece of modern workmanship, containing reliquaries. On one side is a representation of the Oriflamme (p. 324).

The Sacristy, to the S. of the choir, is adorned with ten modern paintings relating to the history of the abbey: *Monsiau*, Coronation of Marie de Médicis; *Debay* (after *Gros*), Charles V. and Francis I. visiting the abbey; *Menjaud*, Death of Louis VI.; *Guérin*, Philip III. presents the abbey with the Relics of St. Louis; *Barbier*, St. Louis receiving the Oriflamme (p. 324); *Landon*, St. Louis restoring the burial-vaults; *Meynier*, Charlemagne at the consecration of the church; *Garnier*, Obsequies of King Dagobert; *Monsiau*, Preaching of St. Denis; *Heim*, Discovery of the remains of the kings in 1817.

The Treasury is contained in a room adjoining the Sacristy on the left. Of the valuable articles which were formerly kept here St. Denis itself now possesses none, although a few are preserved in the treasury at Notre-Dame, the Galerie d'Apollon at the Louvre, and elsewhere. The

present contents are almost all modern, and their number has been so diminished by a daring robbery in 1882, that a visit to them is of little interest. — The greatest artistic value among the remaining objects is possessed by a copper altarpiece, in repoussé work, of the 13th cent., on the left wall. On the right wall are a gilt copper cross (divided lengthwise into two sections, which are hung apart from each other), dating from the 13th cent., and another silver altar, of the period of Louis XIV. In the glass-case is a large modern monstrance, in the style of the 13th century.

S. Side. Opposite the Sacristy: The interesting *Tomb of Frédégonde* (d. 597), which was formerly in the Church of St. Germain-des-Prés. The figure of the queen is represented by a kind of mosaic, formed of small pieces of differently coloured marble mingled with minute pieces of copper. The hands and feet are of the colour of the stone itself, the shape only being indicated by the lines of the mosaic, and seem to have been originally painted. Some authorities consider the tombstone contemporaneous with the queen, who lived in the 6th cent., while others, with more probability, refer it to the 11th or 12th century. — We now descend a flight of steps to the right of which is the entrance to the crypt.

The Crypt, which was built by *Suger* for the bones of the three holy martyrs, lies immediately under the apse, and has a choir encircled with chapels corresponding exactly with those of the church above. The central part of the crypt, under the sanctuary, is occupied by the burial-vault of the Bourbons, which was formed by Henri II. and now contains the coffins of the following royal and princely personages: *Louis XVI.*, *Marie Antoinette*, *Louis XVIII.*, *Adélaïde* and *Victoire de France;* the *Duc de Berry* and two of his children; *Louis Joseph* and *Louis Henri Joseph*, the last two princes of the house of Condé; lastly, *Louis VII.*, formerly in the Abbey of Barbean near Melun, and *Louise of Lorraine*, wife of Henri III., from the Eglise des Capucins in the Place Vendôme. The remains brought back by Louis XVIII. in 1817 from the 'fosses communes' (p. 326) are placed in a double vault at the end of the ambulatory, where the names of the deceased are inscribed on two large black marble slabs. — Adjacent is the 'Caveau Impérial', constructed by Napoleon III. as the burial-vault of his dynasty, but quite untenanted. — In the crypt-chapels and by the external wall of the central part of the crypt are a few indifferent statues, including a *Statue of Marie Antoinette*, a kneeling figure in a ball dress; a *Statue of Louis XVI.*, by Gaulle; a *Statue of Diana of France*, of the 16th cent.; four colossal allegorical figures intended to form part of a monument to the Duc de Berry; and monuments to Henri IV., Louis XIII., Louis XIV., Louis XV., etc.

On the other side of the flight of steps, to the right of the choir: *Monument of Du Guesclin*, 'comte de Longueville et Connestable de France' (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion-in-arms, the Constable *Louis de Sancerre* (d. 1402) is close by. — *Statue of Charles V.* (d. 1380), formerly in the Eglise des Célestins, a master-work of the 16th century. — *Tomb of Renée de Longueville* (d. 1515), a daughter of François II., Duke of Longueville, who died at the age of seven years; also from the Eglise des Célestins. — In the choir, to the right, are several less important monuments; and on the other side of the altar, the *Monuments of Blanche* and *Jean*, children of St. Louis, of enamelled copper, the

figures in repoussé work, probably executed at Limoges; Blanche's monument formerly stood in the abbey of Poissy, Jean's in that of Royaumont. — To the left, **Monument of Francis I.* (d. 1547), with kneeling figures of the king, his wife Claude, and their three children on the entablature, and scenes from the battles of Marignano and Ceresole, in relief, on the pedestal. This monument is in the same style as that of Louis XII., and is still finer. It is said to be the joint production of *Philibert Delorme*, *Germain Pilon*, and *Jean Goujon*. — **Urn*, containing the heart of Francis I., originally destined for the Abbey des Hautes Bruyères near Rambouillet, a master-piece in the Renaissance style by the otherwise little-known sculptor *Pierre Bontemps*. — *Monument of Louis d'Orléans* (d. 1407) and *Valentine de Milan* (d. 1408), erected by their grandson, Louis XII., in the Eglise des Célestins, and *Monument of Charles d'Etampes* (d. 1336), a master-piece of the 14th century, with statues of the deceased and 24 statuettes of apostles and martyrs.

The extensive building which adjoins the church was erected by Louis XIV. and Louis XV. on the site of the old *Abbey*. Since 1815 it has been the seat of the '*Maison d'Education de la Légion d'Honneur*', a school affording a free education to daughters of officers on active service down to the rank of captain, and of civilian members of the Legion of Honour occupying a corresponding social position. The privilege is granted only for one daughter of each member, but the other children, or the grand-daughters, sisters, nieces, and cousins of those entitled to the privilege, are admitted for an annual payment. The pupils, who number upwards of 500, are uniformly dressed in black, and the discipline is of an almost military character. Strangers are not admitted.

In the Seine, beyond the railway, is the *Ile St. Denis*, and on the opposite bank is the *Plaine de Gennevilliers*, with the village of that name, 2½ M. from St. Denis (p. 63).

II. From St. Denis to Enghien and Montmorency.

Railway to (3 M.) *Enghien* in 10-15 min. (65, 45, 30 c.); from Enghien to (2 M.) *Montmorency* in 7 min. (50 or 35 c.).

A short way beyond St. Denis the main line of the Chemin de Fer du Nord (R. 22) diverges to the right. Our line passes *Fort de la Briche* (p. 352). To the left flows the Seine. — 6 M. (from Paris) *Epinay*, a village of 2600 inhabitants. — Railway to Beaumont, see pp. 337, 336.

From Epinay to Noisy-le-Sec, 8 M., Grande Ceinture Railway. The chief station is (5½ M.) *Le Bourget* (p. 356). — At *Noisy-le-Sec* (5772 inhab.) the Grande Ceinture Railway joins the Chemin de Fer de l'Est. See *Baedeker's Northern France*.

The Grande Ceinture Railway also runs from Epinay to (3½ M.) *Argenteuil* (p. 331), skirting the Seine.

7 M. *La Barre-Ormesson*, two 'dépendances' of Epinay, to the right and left.

7½ M. (3 M. from St. Denis) **Enghien.** — **Hotels.** Des Bains, at

the Etablissement; DES QUATRE-PAVILLONS, opposite the lake; DE LA PAIX, Grande-Rue 50; GR. HÔT. D'ENGHIEN, Grande-Rue 73, déj. 3, D. 5 fr. — **Restaurants.** *Jeanson*, Grande-Rue 39; also at the hotels. — **Café.** *Kiosque Chinois*, on the banks of the lake.

Small Boats on the lake, 2 fr. per 'course' (2½ fr. on Sun.) and ½ fr. additional for each pers. more than one; ferry across the lake 1½ fr. — **Mineral Water**, 10 c. per glass; subscription for a fortnight 3½ fr.; sulphur-baths 2 fr. 60-4 fr. 80, douche 1½ fr.-4 fr. 80 c.; less for subscribers.

CASINO, near the lake. — POST & TELEGRAPH OFFICE, Grande-Rue 83.

Enghien, a pretty little modern town with 2670 inhab., is pleasantly situated on the banks of a wooded lake (½ M. long, ¼ M. broad), and near the forest of Montmorency. It enjoys some reputation for its cold *Sulphur Springs*, discovered in 1776, but its proximity to Paris has prevented it becoming so fashionable as the more distant spas. The *Etablissement*, at the end of the Grande-Rue, is a modern and well organized building. The *Church* is modern.

To the N.W. of the lake is the *Race-Course* (adm. 3 fr. for a pedestrian), which is served by a special railway-station.

The distance from Enghien to Montmorency in a direct line is only 1¼ M., but the train makes a detour and passes *Soisy*. Fine views. — Walkers from Enghien to Montmorency follow the Rue du Chemin-de-Fer, on the other side of the railway, and then take the first turning on the left and the second on the right, opposite the Protestant Church.

Montmorency. — **Hotels.** HÔTEL DE FRANCE, at the station; CHEVAL BLANC, Place du Marché. — **Cafés-Restaurants.** *Chalet des Fleurs*, at the station; *Trois Mousquetaires*, near the Hermitage.

Horses 1½-4 fr. per hr., bargaining advisable on Sun. and holy-days. *Asses* 1-2½ fr. per hr.

Montmorency, an ancient town with 4570 inhab., is charmingly situated on a hill covered with orchards. It is another favourite summer-resort of the Parisians, chiefly owing to its beautiful forest (see below).

Montmorency was once the residence of Rousseau, who spent two years (1756-58) in the house called the '*Ermitage de Jean Jacques Rousseau*', and there wrote his *Nouvelle Heloïse*. This unpretending abode was fitted up for the philosopher's use by the Countess d'Epinay, in order to prevent his return to Geneva. During the Revolution the Hermitage became national property, and was for a time occupied by *Robespierre*. In 1798 it was purchased by the composer *Grétry*, who died here in 1813.

The town proper is poorly built, but the quarter adjoining the railway-station and the forest consists of tasteful villas and shady avenues. The *Church*, with its small but conspicuous spire, dates from the 14th cent. and contains the tombs of two Polish generals. On the side of the town next to Enghien, Rue du Temple 24, is an interesting house in a mixed Gothic and Renaissance style, with fine sculptures. The château, plundered in 1814 and afterwards destroyed, stood in this vicinity. The Boulevard de l'Ermitage leads direct from the station to (¾ M.) *Rousseau's Hermitage* (see above; no admission). To the left is the *Châtaigneraie*, a fine group of chestnuts.

The FORREST OF MONTMORENCY, which begins to the S.E. of the Hermitage and extends to the N.W. for a distance of 5½ M., with a

breadth of $1^1/_4$-$2^1/_2$ M., covers a very irregular tract, the highest point of which is 600 ft. above the sea. Three of the hills, at Montmorency, Montlignon (see below), and Domont, have lately been crowned with forts. The forest consists mainly of chestnuts and has been left to a great extent in a natural state, a fact which adds to its attractions but makes it difficult for the stranger to find his way. Some of the higher points command charming views. The pleasantest route, well-marked and easy to follow, ascends beyond the station and skirts the S. slopes, which afford fine views, to *Andilly*, $1^1/_2$ M. to the N.W. From the hill just above this village, the prospect extends to the heights of Montmartre, Mont Valérien, and St. Germain-en-Laye. On this plateau stands the *Fort of Montlignon*, named after a neighbouring village. Riders generally prolong the excursion to the *Croix Blanche* (restaurant), a point a little farther to the N., which may also be reached direct from Montmorency. We descend thence to the W. to the (15-20 min.) *Carrefour du Pont d'Enghien* (Rendez-vous de Chasse, restaurant), whence a path leads to (10 min.) the *Château de la Chasse*, with the scanty ruins of a castle of the 14th cent., surrounded by ponds and moats. This spot is about 4 M. to the N.W. of Montmorency and nearly in the centre of the forest.

III. From Enghien to Paris viâ Argenteuil.

11 M. Railway in 45-50 min.; fares 1 fr. 80, 1 fr. 20, 80 c.

The train passes the *Lac d'Enghien* on the left and the race-course of Enghien (p. 330) on the right. Fine view on the same side. On a height in the distance rises the tower of the *Château de la Tour*, above *St. Prix* (1 M. from St. Leu, see p. 332). — 8 M. (from Paris) *St. Gratien*. $9^1/_2$ M. *Ermont*. Railway to Pontoise and to Valmondois, see R. 19.

The line now turns to the S. Beyond (10 M.) *Sannois* the train descends between the hills of *Orgemont* on the left and *Sannois* and *Cormeilles* on the right to the valley of the Seine.

$11^1/_2$ M. **Argenteuil** (*Soleil d'Or*, with restaurant, near the bridge), an ancient town with 13,340 inhab., lies on the right bank of the Seine and is the headquarters of pleasure-boat sailing on that river. The wine of Argenteuil is mediocre, but its asparagus is justly celebrated. The *Church*, a modern Romanesque structure by Ballu, with a lofty tower, boasts of possessing the seamless robe of Our Saviour, presented to it by Charlemagne. Adjacent to the Gare de l'Ouest lies the station of the Ligne de Grande Ceinture (for Maisons, Epinay, etc.; see pp. 333, 329).

We now cross the Seine. $13^1/_2$ M. *Colombes* (18,918 inhab.); 14 M. *Bois-de-Colombes;* 15 M. *Asnières* (p. 282). — 18 M. *Paris* (Gare St. Lazare, p. 23).

19. The Valley of the Oise.

I. From Paris to Pontoise.

18-22 M. Railway in 3/4-1 1/4 hr. (fares 3 fr. 55, 2 fr. 65, 1 fr. 95 c.), either from (1) the *Gare du Nord*, viâ St. Denis, Enghien, and Ermont; or from (2) the *Gare St. Lazare*, viâ Argenteuil and Ermont; or from (3) the *Gare St. Lazare*, viâ Argenteuil and Conflans-Ste. Honorine; or from (4) the *Gare St. Lazare*, viâ Maisons-Laffitte and Achères. The return-tickets of the Ligne du Nord are also available viâ Argenteuil and Ermont and vice versâ, but not by the other routes. Those who have time should go on as far as Beaumont and return by one of the two lines described farther on. Comp. the Map, p. 324.

1. Viâ St. Denis or Argenteuil and Ermont. — From Paris to (9 M.) *Ermont*, where the single line begins, see p. 331. Ligne de Valmondois, see p. 337.

To the right is seen the château of *La Tour*, rising from the Forest of Montmorency on a height in the distance; to the left, the *Hills of Cormeilles* (see below). — 10 M. *Cernay*. 11 1/2 M. *Franconville*. The village is about 1/2 M. to the S. of the station, and 1 M. from Cormeilles (see below). We next see the fort of *Cormeilles*, at the W. end of the chain of hills. — 13 M. *Montigny-Beauchamps*. Montigny, about 1 1/2 M. to the S.W., is more conveniently reached by the following line. — 15 M. *Pierrelaye*. Farther on, a junction-line branches off to the right towards Beaumont (p. 335). — 18 M. *St. Ouen-l'Aumône* (p. 334). — On the right we have a fine view of Pontoise. To the left our line is joined by that from Achères (see p. 333). The train crosses the *Oise*. — 18 1/2 M. *Pontoise* (p. 334).

2. Viâ Argenteuil and Conflans-Ste. Honorine. — From Paris to (6 M.) *Argenteuil*, see p. 331. This railway then crosses the Ligne de Grande Ceinture, and diverges to the left from the Ermont line, making a wide curve to the N. in a deep cutting, and again approaching the Grande Centure. It then turns again to the N.W. and runs along a high embankment among the vineyards of Argenteuil. To the right stretch the fortified heights of *Sannois* (440 ft.) and *Cormeilles* (545 ft.), commanding a fine view, to the W., of the valley of the Seine. In the distance is the hill of the *Hautil* (555 ft.), between the Seine and the Oise. — 10 1/2 M. *Cormeilles-en-Parisis*, a large village picturesquely situated on the S.W. slopes of the hill of the same name. Near the church (13-15th cent.; modern tower) is a bust of Daguerre (1787-1851), a native of Cormeilles. We traverse another deep cutting and two viaducts above the valley in which lies the village of *La Frette*, on the bank of the Seine. To the right are the curious *Butte de la Tuile* (390 ft.) and *Montigny*, prettily situated at the end of the heights of Cormeilles, about 1 M. from Herblay. — 12 1/2 M. *Herblay*, a large village with a conspicuous church (12th cent.), on the steep right bank of the Seine, opposite the wood of St. Germain-en-Laye. Farther on we traverse an uninteresting plain.

15 1/2 M. **Conflans-***Ste. Honorine* is a large village picturesquely situated on the steep right bank of the Seine. On the height are a

BANLIEUE DE PARIS
Echelle de 1: 800,000
40 5 0 10 20 30
Kilomètres
Le Havre
Dieppe
Amiens
REAUVAIS
Allonne
St Léger
Auneuil
Auteuil
Joailles
Laboissière
Clermont
Mouy
Montherlant
Chaumont-en-Vexin
Fresnes-Léguillon
Andeville
Méru
Chambly
Persan
Beaumont
Pontoise
Auvers
Meulan
Mantes
Poissy
Argenteuil
Colombes
PARIS
VERSAILLES
Sèvres
Meudon
Sceaux
Antony
Palaiseau
Orsay
Longjumeau
Limours
Montlhery
Rambouillet
Bonnelles
Bruis
Rochefort
Arpajon
Dourdan
Etrechy
Etampes
Auneau
Authon-la-Plaine
Houville
Chartres
Maintenon
Epernon
Dreux
Evreux
Les Andelys
Vernon
Gisors
Magny
Chars
Marines
Ecos
Montreuil
Bray
Fourges
Tilly
Pacy
Ivry
Inet
Bu
Houdan
Marchezais
Broué
Gallardon
Abbis
Orsonville
Angerville
Toury
Orléans
Tours
Méridien 0° de P
Gravé et imprimé par

Estrées-St.Denis
St.Quentin
Laon
Compiègne
Soissons
Senlis
Pont-Ste.Maxence
Verberie
Villers-Cotterets
Crépy-en-Valois
Dammartin
Meaux
Nanteuil-le-Haudouin
Betz
Neuilly-St.Front
Château-Thierry
Dormans
Epernay
Montmirail
Lagny
Coulommiers
Rebais
Provins
Nogent-l'Artaud
Melun
Corbeil
Fontainebleau
Wagner & Debes, Leipzig.

square *Tower*, the relic of a castle, and the *Church* (12-16th cent.), behind which is a handsome modern *Château*. The confluence of the Seine and Oise, from which the village takes its name, is about 1/2 M. lower down, near the station of *Conflans-Fin d'Oise* (see below).

The continuation of the line to Mantes (see *Baedeker's Northern France*) here diverges to the left, while our line turns to the N. — 17 1/2 M. *Eragny-Neuville*, on the left bank of the Oise. Here we join the following route.

3. VIÂ MAISONS-LAFFITTE AND ACHÈRES. — From Paris to (3 M.) *Asnières*, see p. 282. The Ligne de Versailles branches off to the left (p. 283), and the Ligne d'Argenteuil to the right (p. 331). — 5 1/2 M. *La Garenne-Bezons*, where the line to St. Germain-en-Laye (R. 17) diverges to the left. To the right is the reformatory of *Petit-Nanterre* (p. 317), and farther on Argenteuil, and the heights of Montmorency, Sannois, and Cormeilles; to the left, Mont Valérien. We again cross the Seine. — 8 M. *Houilles-Carrières-St. Denis*. The former of these villages lies near the railway, to the right, the latter about 1 1/2 M. to the left on the Seine, about halfway to Chatou. The church of Carrières contains an interesting stone altarpiece (12th cent.). To the left we see St. Germain with its terrace. From this point to Achères our line coincides with the Ligne de Grande-Ceinture (p. 323). To the right is the château of Maisons. We again cross the Seine.

10 1/2 M. **Maisons-Laffitte** (*Hotels* and *Cafés* near the station), a village with 4750 inhabitants. The *Château* here, erected by Mansart in the 17th cent., was once the property of the Comte d'Artois (Charles X.). It was afterwards presented to Marshal Lannes by Napoleon I., and eventually purchased by M. Laffitte, the banker, who robbed it of its greatest charm by parcelling out the grounds in building-lots. The villas here are in great request as summer-quarters among the financial magnates of Paris. In the vicinity is a *Race Course*. On the opposite bank lies the prettily-situated *Sartrouville*.

From Maisons-Laffitte to *St. Germain-en-Laye* and *Argenteuil* by the Grande-Ceinture, see p. 323.

We next pass through the lower part of the forest of St. Germain. — At (13 1/2 M.) *Achères* (Buffet) our line diverges to the right from those of the Grande-Ceinture and Rouen, both of which pass (3 M.) Poissy (p. 323). Farther on is a station for the village of Achères, beyond which we again cross the Seine, near its confluence with the *Oise*. To the left is the hill of *Hautil* (p. 332). Fine view of Conflans to the right.

16 M. *Conflans-Fin d'Oise*, about 1/2 M. from the village (p. 332). Near the station the Oise is crossed by a suspension-bridge (toll 5 c.). To reach (1 1/2 M.) *Andrésy*, we cross the bridge and turn to the left. — Our line again follows for a short distance the left bank of the Oise, passing under the lofty viaduct of the line to Mantes. The river a little farther on makes a detour of 6 M. — 19 M. *Eragny-*

Neuville, where we join the line from Paris viâ Argenteuil and Conflans (p. 332). Then *St. Ouen-l'Aumône* (see below). To the right is the Nord line to Paris and Beaumont; to the left the line to Pontoise, crossing the stream.

22 M. (19 M.) **Pontoise** (*Hôtel de la Gare*, *Hôtel de Pontoise*, both at the station), a town with 7200 inhab., picturesquely situated on a height on the right bank of the Oise. The town dates from the days of the Romans, and from an early period played a somewhat important part in French history, owing to its position as capital of the Vexin (Veliocasses) and its proximity to Paris. It was frequently involved in the wars of the kings of France with the kings of England and the dukes of Normandy, and also in the civil struggles of later date. The only remains of its fortifications are the walls of the ancient château, which protected the town on the side next the river.

On leaving the station, we see facing us, on an eminence, the *Church of St. Maclou*, with a handsome flight of steps in front of it. At the top of the steps is a marble statue, by Lemot, of *General Leclerc* (1772-1802), brother-in-law of Napoleon I. and a native of Pontoise. The church is a Gothic edifice of the 12th cent., reconstructed in the 15-16th centuries. The most striking features of the exterior are the tower, terminating in a lantern in the Renaissance style, and the beautiful Flamboyant rose-window in the W. façade. The Chapelle de la Passion, to the left on entering, contains a **Holy Sepulchre*, in the style of the Renaissance, with 8 statues and groups of the Resurrection and the Holy Women. The *Stained-glass Windows* also date from 1545, with the exception of those adjoining the tomb, which are modern. Opposite the pulpit is a Descent from the Cross, by Jouvenet, and the choir contains some rather heavy wood-carvings of the Renaissance.

The road to the left, at the end of the square, leads to the *Promenade*, at the end of which is a mound commanding a fine view. — The *Church of Notre Dame*, in the lower part of the town, dating from the 16th cent., contains the tomb of St. Gautier (Walter), a curious monument of 1146, with a statue of the saint. — Above the railway is a *Stone Bridge*, commanding a good view of the town and connecting it with St. Ouen-l'Aumône (see below). Between the two bridges is a large *Hospital*.

From Pontoise to *Dieppe*, viâ *Gisors*, comp. p. 359 and see *Baedeker's Northern France*.

II. From Pontoise to Beaumont.

12 M. Railway in 30-35 min. (fares 2 fr. 25, 1 fr. 50 c., 1 fr.).

The train recrosses the Oise and enters (1/2 M.) *St. Ouen-l'Aumône*. Farther on, to the right, is the *Château de Maubuisson*, on the site of the notorious Cistercian abbey of that name. It includes a huge barn and a tower of the 13th or 14th cent. (at one corner of the park). — 1 1/4 M. *Epluches*. We again cross the Oise. — 2 1/2 M. *Chaponval*. 4 M. *Auvers*, a prettily situated village with an inter-

esting church of the 12-13th cent. (interior restored). About 1 M. to the right, on the other bank of the river, lies *Méry* (p. 337). — 5½ M. *Valmondois*, the junction of a line to Paris viâ Ermont (see p. 337). — *Mériel* and the *Abbaye du Val*, see p. 337.

A branch-line runs hence through the valley of the *Sausseron* to (4 M.) *Nesles*, with an interesting church of the 12th cent., and to (13 M.) *Marines* (1527 inhab.), a village with an old château, about 3 M. from the station of *Us-Marines*, on the line from Pontoise (7 M.) to Dieppe.

7½ M. **L'Isle-Adam** (*Ecu de France*, near the bridge), a pleasant little town of 3470 inhab., on the left bank of the Oise, which here forms two islands. The station is at *Parmain*, on the right bank, connected with the town by two stone bridges. L'Isle-Adam owes its name to the larger of the islets, on which stood a château belonging latterly to the Prince de Conti (see below). The town is well-built and contains many tasteful villas. The fine avenue to the left, beyond the church and the Hotel de Ville, ascends to a wood of the same name.

The Church, in a straight line with the station, is a Renaissance edifice, with a handsome portal of 1537, lately restored and flanked with a tower of the same date. The **Pulpit*, executed by a German artist in 1560, is richly adorned with statuettes and inlaid work. The choir, the aisles, and the new Lady Chapel (to the right) contain some good modern stained glass. The stalls, dating from the 16th cent., have curious reliefs on their misericords. In a chapel to the left is an altarpiece in carved wood, representing the Passion (15th cent.). An adjoining chapel, opposite the Lady Chapel, contains the remains of the monument of Prince de Conti (1717-76), destroyed, like his château, at the Revolution. The beautiful figure of a weeping woman is a plaster reproduction of one by Moitte. — The *Hôtel de Ville*, alongside of the church, and the *Clergy House*, at the back of it, are handsome modern buildings in a similar style. The small *Château*, which has replaced that of the Prince of Conti, contains some interesting paintings including what is said to be the original of the small Holy Family by *Raphael*, that in the Louvre (p. 114; No. 1499) being thus a copy.

The *Wood of l'Isle-Adam*, covering a chain of hills with a maximum height of 620 ft., affords numerous pleasant walks. The railway from Beaumont to Ecouen (see p. 336) skirts its other side, the nearest stations being *Presles* (4 M.) and *Montsoult* (6 M.).

The valley now expands and ceases to be picturesque. — The church of (9½ M.) *Champagne* has a fine spire of the 13th century.

12 M. **Beaumont** (*Hôtel des Quatre-Fils-Aymon*, facing the bridge), a small town with 3100 inhab., picturesquely situated, ½ M. from the railway, on a height on the left bank of the Oise. The **Church*, reached by a lofty flight of steps, is an interesting building of the 13th cent., with double aisles surmounted by galleries. The pillars are round, like those of Notre-Dame at Paris, and have fine foliaged capitals. The choir is much smaller than the nave. The lateral tower terminates in the Renaissance style.

Passing the church-tower, following the streets to the right, and turning again to the right at the Hôtel de Ville, we reach the *Place du Château* or *Promenade*, adjoining which is part of the old wall of the château, with round towers at the corners. The Promenade affords an extensive but somewhat monotonous view of the valley of the Oise.

From Beaumont to *Creil*, see p. 354; to *Hermes*, see *Baedeker's Northern France.*

III. From Beaumont to Paris.

1. *Viâ Montsoult.*

23 M. Railway in 3/4-1 1/4 hr. (fares 4 fr. 15, 2 fr. 80, 1 fr. 80 c.).

This is part of the direct line from Paris to Beauvais and Amiens. The train crosses the Oise and ascends the picturesque valley of one of its affluents. — 2 M. *Nointel.*

To the left is the Forest of Carnelle, affording numerous pleasant walks. The *Poteau de Carnelle* (690 ft.), its highest point, is about 1 1/4 M. from Nointel and 1 3/4 M. from Presles (see below). There is a 'Tour d'Observation', commanding an extensive view. The 5th avenue to the right in coming from Nointel (the third from Presles) leads to the S.E. to (3/4 M.) the *Poteau de St. Martin* (about 3/4 M. from the village of that name; see below). About 1 M. to the S.W. is the *Pierre Turquoise*, a kind of leafy arbour, 38 ft. long and 10 ft. wide (to the left; sign-post). About 1/2 M. lower down is a wide alley leading to the right to (3/4 M.) the station of Presles. To reach the (1 1/2 M.) Château de Franconville (see below) from the Pierre Turquoise, we retrace our steps to (7 min.) a footpath leading to the right to (7 min.; sign-post) the plain of St. Martin.

3 1/4 M. *Presles.* To the left is seen the magnificent **Château of Franconville*, recently rebuilt by the Duc de Massa. The nearest station to it is (1 M.) Belloy, on the Luzarches line (see below). To the right is the Forest of L'Isle-Adam. — 7 1/2 M. *Montsoult*, the station for the two villages of *Montsoult* and *Maffliers*, situated about 2/3 M. to the W. and to the N.W., at the beginning of the forest of L'Isle-Adam. There is also an interesting château at Montsoult, commanding a fine view.

From Montsoult to Luzarches, 7 M., railway in 25-40 min. (fares 1 fr. 35, 90, 60 c.). — 2 1/2 M. *Belloy-St. Martin.* Belloy, to the right, contains an interesting church dating from the 15th century. *St. Martin-du-Tertre*, to the left, is picturesquely situated on an eminence on the S.E. border of the forest of Carnelle (see above). To the left is the *Château de Franconville*, mentioned above. — The train now enters a cutting, beyond which we have a fine *View to the left of the valley of the Oise. — About 1 1/2 M. to the N. of (4 1/2 M.) *Viarmes* (Cheval Blanc) are the remains of the abbey of *Royaumont*, dating from the 13th cent., now occupied as a convent and not open to visitors. — 7 M. Luzarches *(Hôtel St. Damien)*, a small town in a pleasant situation. A little to the N.E. is the forest of Coye, which extends to the forest of Chantilly (p. 354). About 2 M. to the S. is the château of *Champlâtreux*, built in the 17th and 18th centuries.

10 M. *Domont*, on the N. slope of the forest of Montmorency, is commanded by a fort.

12 M. **Ecouen**-*Ezanville.* The *Château* of Ecouen, to the left, is a handsome edifice of the 16th cent., built by Jean Bullant for the Constable Anne de Montmorency, like the oldest part of the château at Chantilly (p. 353). It is now used as a school for daughters of

members of the legion of honour of lower rank than are provided for at St. Denis (p. 329). Visitors are not admitted. The park and a fort occupy the top of the hill on which the town is situated. The road on the other side, commanding a fine view in the direction of Paris, descends to *Villiers-le-Bel* (3930 ft.; p. 352) and (2 M.) Sarcelles.

13½ M. *Sarcelles-St. Brice.* — 14 M. *Groslay.* — 15½ M. *Deuil-Montmagny.* — At (17 M.) *Epinay*, we join the Pontoise line to *St. Denis* and *Paris* (see p. 329).

2. *Viâ Valmondois and Ermont.*

25 M. RAILWAY in 1¼-1½ hr. (same fares).

From Paris to (6 M.) *Valmondois*, see pp. 334, 335. Beyond Valmondois the train quits the Pontoise line and crosses the Oise. To the left a view of the park of the château of *Stors*. — 7½ M. *Mériel.*

The ruined **Abbaye du Val**, 1 M. to the E., presents various features of interest to archæologists and others. It is reached by the road which ascends the Oise, traversing the village, and then skirting the small railway used to transport the stones from the quarries higher up to the left. We then turn to the left, and ¼ M. farther on follow the road leading to the left across the fields. At the lowest point we turn to the right, through an arched gate, and reach the abbey just beyond a small house, where permission to view the interior of the ruin is obtained. The abbey, like many others, was suppressed in 1791, and was afterwards converted into a manufactory. The chief remains consist of an imposing edifice of the 12th cent., successfully restored, containing the refectory and chapter-house on the ground-floor and the dormitory above, the last a large vaulted apartment, divided into two by a row of fine columns. At one side is an octagonal turret, in front of which is one of the walks of the old cloisters. On the elevated ground opposite are the remains of two vaulted structures, the larger by the side of the road. Beyond the fields and hills (now stripped bare) of the abbey extends the forest of L'Isle-Adam (p. 335).

9½ M. *Méry*, with a splendid view; the village lies ½ M. below the station. — 11 M. *Bessancourt.* — 12 M. *Taverny*, to the left, at the foot and on the slope of a hill joining the forest of Montmorency and commanding a fine view. The *Church*, halfway up the hill, dates from the 13th and 15th cent. and is one of the handsomest in the environs of Paris. Above the S. portal is a fine rose-window in the Flamboyant style. The interior contains a handsome stone altar in the style of the Renaissance and wood-carvings of the same period (by the S. door), representing the martyrdom of St. Bartholomew. Taverny is continued by St. Leu.

13 M. *St. Leu.* The château of St. Leu, once belonging to Louis Bonaparte, King of Holland, and afterwards occupied by the last Prince of Condé (d. 1830), has disappeared; its site is marked by a simple monument to the prince. The modern *Church*, much improved by Napoleon III., contains the tombs of Carlo Bonaparte (d. 1783), father of Napoleon I., Louis Bonaparte (d. 1846), and two sons of the last. The monument of Louis is in the apse, behind a railing.

14 M. *Gros-Noyer.* — 15 M. *Ermont-Halte.* — 16 M. *Ermont.* From Ermont to Paris, see p. 331.

20. Sceaux and the Valleys of the Bièvre and the Yvette.

The following excursion is recommended in favourable weather to all lovers of nature, especially to those who are good walkers. At least an afternoon should be devoted to it, in order to allow time for a visit to Sceaux and Robinson (see below).

I. From Paris to Sceaux.

a. By Tramway.

The tramway-cars start from the *Place St. Germain-des-Prés* (p. 245), which is easily reached with 'correspondance' from any part of Paris (comp. the Appx.). The terminus is at *Fontenay-aux-Roses* (see below). The distance is 5½ M., traversed in 1 hr. 5 min.; fares 60 or 30 c. On Snn. and holydays the cars are often overcrowded. From the terminus we have fully 1 M. to walk to Sceaux by a pleasant road.

Starting from the Place St. Germain-des-Prés (Pl. R, 19; *IV;* see p. 245), the tramway follows the wide Rue de Rennes to the Gare Montparnasse (p. 279). It then turns to the left into the Boul. Montparnasse and immediately afterwards to the right into the Boul. Raspail, which skirts the Cemetery of Montparnasse. Beyond the Place Denfert-Rochereau (with the Gare de Sceaux, p. 280, on the left), we traverse the Avenue d'Orléans to the church of St. Pierre-de-Montrouge (p. 280), and then the Avenue de Châtillon, by which we quit Paris. — Outside the gate lies *Malakoff*, a village with 9144 inhabitants.

Châtillon (2426 inhab.) lies at the foot of a plateau, which commands a good view of Paris. A little to the W. is Clamart (p. 286).

About ¾ M. to the E. of Châtillon lies *Bagneux* (1580 inhab.), with numerous villas and an interesting church, dating in part from the 13th century. Châtillon and Bagneux were both included in the German lines in 1870-71. On 13th Oct., 1870, the French made a vigorous attack on the German troops posted here, and after a sharp contest succeeded in taking possession of Bagneux, which, however, they evacuated on the same evening. Monuments in memory of those who fell on this occasion have been erected both at Bagneux and at Châtillon.

At the S.W. end of Châtillon the road divides. We follow the left branch to **Fontenay-aux-Roses** (2652 inhab.), a favourite point for a walk from Paris, 1 M. to the S.E. of Châtillon, and the terminus of the tramway-line. It is surrounded with fields of strawberries and violets, in both of which it carries on a brisk trade. A fine view of Paris is enjoyed from the N. side of the large Place where the car stops.

To reach the railway-station (see below) we descend the Rue Boucicaut farther on; but it is shorter to go from Fontenay to Sceaux by the road than by the railway. To the right, as we descend the street, is the former *Maison Boucicaut*, a handsome modern structure; to the left is *Ste. Barbe-des-Champs*, a small dependancy of the college of that name in Paris. Farther on, beyond a *Normal School* for female teachers, the road forks. The right branch leads to (1 M.) Sceaux (p. 340) viâ the (½ M.) station of Sceaux proper; the left to (1½ M.) Bourg-la-Reine (p. 339).

The direct route to (1¼ M.) *Robinson* (p. 340) diverges to the right from the road from Châtillon, before the Place de Fontenay. At the first fork we keep to the left (Rue de Châtenay). On reaching the road from Sceaux to Robinson, we keep to the right.

The road to the right at the above-mentioned fork leads to the (1½ M.) little village of *Plessis-Piquet*, prettily situated on the side of a hill, and separated from the Bois de Meudon and (1¼ M.) Clamart by the small plain through which runs the road to Châtillon.

b. By Railway.

7 M. *Ligne de Sceaux, Orsay, et Limours.* The station is in the Place Denfert-Rochereau (Pl. G, 20; see p. 24). Trains leave Paris every 45 or 55 minutes. Fares 1 fr. 25, 85, 55 c.

Some of the stations on the following line and on the Ligne de Limours may also be reached by the *Steam Tramway from Paris to Montlhéry*, to be continued to Arpajon, on the Ligne de Dourdan. The tramway starts from the Porte d'Orléans (Montrouge; Pl. G, 18), and passes *Arcueil-Bagneux* (see below), *Bourg-la-Reine* (see below), *Antony* (p. 341), *Wissous* (p. 341), *Longjumeau*, and *Longpont*. For the two last-named and *Montlhéry*, see p. 341.

The line crosses the streets of Paris by means of several viaducts, traverses the park of Montsouris (p. 280), and intersects the fortifications. — ¾ M. *Sceaux-Ceinture*, the junction for the Chemin de Fer de Ceinture (see Appx.). To the left are *Fort Bicêtre* and the large lunatic asylum and hospice of that name. Numerous quarries and market-gardens on both sides. The small pyramidal wooden structures cover the mouths of deserted quarries, in which mushrooms are now cultivated.

3½ M. *Arcueil*, a village (6088 inhab.) in the valley of the *Bièvre*, with a church of the 13-15th centuries. The *Ecole Albert-le-Grand*, in the Grande-Rue, an ecclesiastical establishment, was managed in 1870-71 by Dominican monks, several of whom were massacred by the Communists. It contains a mortuary chapel, with a statue of P. Captier, by Bonnassieux.

To the left, visible both on reaching and quitting the station, is the large *Aqueduct of Arcueil, consisting in fact of two aqueducts, one above the other, with a total height of 135 ft. The name of the village is derived from an ancient aqueduct *(Arculi)* constructed here by the Romans, on the site of which Jacques Debrosse (1613-24) built another aqueduct, 440 yds. long, for the purpose of conveying water from the village of *Rungis* to the garden of the Luxembourg. In 1868-72 a second aqueduct was placed on the top of this, and, though the masonry is not so good as that of Debrosse, it is still a notable piece of engineering. — A road to the left of the Aqueduct ascends to *Villejuif*.

Beyond Arcueil the fortified heights of *Villejuif* (see above; *Redoute des Hautes-Bruyères*) come into sight. Farther on Bagneux (p. 338), Fontenay-aux-Roses (p. 338), and the fort of Châtillon (p. 338) are seen to the right. To the left are *L'Hay* and *Chevilly*, also scenes of contests during the siege of Paris.

4½ M. *Bourg-la-Reine* (3009 inhab.), where the line to the upper valley of the Bièvre and to Limours diverges to the left (p. 341). Steam-tramway to Paris, see above.

5½ M. *Sceaux;* a station near the *Lycée Lakanal*, and ½ M.

from the centre of the town. The railway here was completely altered in 1893, and now describes a curve to the N., passing (6 M.) *Fontenay-aux-Roses* (p. 338), and (7 M.) *Sceaux-Robinson*, a station between the town of Sceaux and Robinson (see below).

Sceaux (*Hôtel de l'Etoile-du-Nord; Restaurant du Parc*, near the station), a small town with 3567 inhab., pleasantly situated upon a hill amid charming scenery. The *Château of Sceaux*, built by Colbert, afterwards became the property of the Duc du Maine, son of Louis XIV. and Mme. de Montespan. During the first half of the 18th cent. it was celebrated for the brilliant fêtes given here by the Duchesse du Maine to the little court of wits and 'grands seigneurs' she assembled around her. The château was destroyed at the Revolution. A small piece of the *Park* has been preserved (to the right of the station) and is open to the public; it affords a fine view of the valley of Fontenay. Florian (1755-1794), the poet and fabulist, is buried in the cemetery of Sceaux. A bust of Florian and one of the Provencal poet Aubanel (1828-1886) are placed here.

The prettiest walk from Sceaux is to **Robinson**, a group of houses charmingly situated at the foot of a wooded hill 1 M. from the station, and reached by following the high-road (omn. 30 c.). It possesses numerous garden-cafés, with platforms placed amid the branches of the large chestnuts, and in fine weather it is thronged with pleasure-seekers. A house with a tower on a height a little beyond Robinson commands an admirable view of the valley of the Bièvre. Horses and asses may be hired at Sceaux (horses 2-3 fr. per hr., asses 1-1½ fr.).

II. From Sceaux to the Valley of the Bièvre (Versailles).

a. Through the Bois de Verrières.

The Bois de Verrières is a favourite resort of riders, who reach it from Robinson by the road passing the above-mentioned house with the tower. The first part of the route is, however, monotonous and devoid of shade, and the pedestrian route by the lower road is preferable. Walkers traverse the wood and descend to the valley, whence they may return by train.

The lower road leads from Robinson towards the S. and passes (½ M.) *Aulnay*, where Châteaubriand had a country-house, and (1½ M.) *Châtenay* (1339 inhab.), which some authorities name as the birth-place of Voltaire. Just beyond the latter village we reach the high-road from Versailles to Choisy-le-Roi, which descends to the left to the railway-station of (1¼ M.) *Berny* (p. 341) and ascends to the right to the Bois de Verrières.

The Bois or Buisson de Verrières covers a small plateau which commands the valley of the Bièvre on the E. and S. and has consequently been fortified with six redoubts. Its main axis, from Châtenay to Bièvre, is not above 2½ M. long. Various points in it afford charming views of the valley. Equestrians generally proceed to *Malabry* (Inn), about 1¼ M. from Châtenay, and thence to the so-called '*Obelisk*', a circular clearing in the wood, where the chief forest-paths converge. Walkers reach this point directly by ascending from Châtenay along the road to Igny and then turning

to the left. Proceeding in the same direction beyond the clearing we reach the margin of the plateau, where it overlooks the most attractive part of the valley. On the other side we obtain a view of a pretty little side-valley, with the ruins of the old *Abbaye aux Bois*. To the right of the above-mentioned road to Igny lies the village of *Bièvre*, where we descend into the valley (see below).

b. **By Railway.**

RAILWAY from *Bourg-la-Reine* (p. 339) to *Massy-Palaiseau*, on the Ligne de Grande-Ceinture, 5 M.; from Massy to *Versailles*, 9½ M. Through-trains, of which there are few, run from Bourg-la-Reine to Versailles in 1¼-2 hrs. (fares 2 fr. 90, 1 fr. 95, 1 fr. 30 c.). Bourg-la-Reine is 1¼ M. from Sceaux by road.

Bourg-la-Reine, see p. 339. Short tunnel. — 1¼ M. *Berny*; 2½ M. *Antony* (1967 inhab.; steam-tramway to Paris, p. 339). To the right we obtain a view of the Bois de Verrières. — 4 M. *Massy*. — At (5 M.) *Massy-Palaiseau* our line joins the Ligne de Grande-Ceinture. — Railway to Limours, see p. 342.

FROM MASSY-PALAISEAU TO VALENTON, 11½ M. This somewhat uninteresting section of the Ligne de Grande-Ceinture has stations at *Wissous*, *Rungis* (p. 339), *Orly*, and *Villeneuve-le-Roi*, beyond which it crosses the Ligne d'Orléans, the Seine, and the Ligne de Lyon. *Valenton* is a junction near the last-named line, at which this section of the Ligne de Grande-Ceinture joins that from Champigny (p. 296) and Sucy-Bonneuil (p. 296; 2½ M.) to Villeneuve-St. Georges, which is situated 2 M. to the S. (see p. 344).

FROM MASSY-PALAISEAU TO JUVISY, 9 M., railway in ½ hr. (fares 1 fr. 70, 1 fr. 15, 75 c.). — 2 M. *Champlan*. — 3 M. Longjumeau *(Hôt. St. Pierre; du Cadran)*, a manufacturing town with a church of the 12th and 15th centuries. Steam-tramway to Paris, see p. 339; it goes on to the S. to *Longpont* and *Montlhéry* (see below). — 7½ M. *Savigny-sur-Orge*, with a fine château of the 15th and 18th centuries. Our line here joins the railway from Paris to Orléans. — 9 M. *Juvisy* is also a station on the Ligne de Grande-Ceinture, which runs hence to (4 M.) *Villeneuve-St. Georges* (p. 344).

Longpont, a village 2½ M. to the S. of Longjumeau, has a curious old *Priory Church* (11th cent.), which has been largely restored in its original Romanesque style. — **Montlhéry**, 1½ M. farther on by the same line, is famous for its ruined *Feudal Castle*, the donjon of which (13th cent.), 100 ft. high, rises conspicuously on a hill. Fine view from the top. Montlhéry is noted for an indecisive battle fought in its neighbourhood in 1465, between Louis XI. and the 'Ligue du Bien Publique', commanded by Charles the Bold, afterwards Duke of Burgundy.

Beyond the Bois de Verrières the Ligne de Grande-Ceinture traverses the prettiest part of the VALLEY OF THE BIÈVRE, with its verdant meadows and luxuriant woods. — 8 M. *Bièvre*, beautifully situated on the slope of a plateau. Among the fortified hills to the left of the valley lie the *Etang de Saclay*, the *Etang du Trou Salé*, and other ponds which furnish the water for the fountains at Versailles. — 9 M. *Vauboyen*; 10½ M. *Jouy-en-Josas*. Farther on the train turns to the right and ascends by a lofty viaduct. To the left is the *Aqueduct of Buc*, 530 yds. long and 70 ft. high, built in 1686 to convey water to Versailles from the ponds between the valleys of the Bièvre and the Yvette. Soon after our line joins the Ligne de Bretagne. —14½ M. *Versailles*, Gare de Chantiers (p. 297).

III. From the Valley of the Bièvre to the Valley of the Yvette.

Railway from Massy-Palaiseau to (10 M.) *St. Remy-lès-Chevreuse*, by a continuation of the line from Paris viâ Bourg-la-Reine (p. 341), in 25-35 min. (fares 1 fr. 90, 1 fr. 30, 85 c.). — Chevrense is about 1½ M. from the station, and 2½ M. farther on is Dampierre, to both of which places pnblic conveyances ply (see below). Vaux-de-Cernay lies about 3 M. from Dampierre.

Those who do not wish to walk and who do not object to public conveyances may make this excursion as follows: leave Paris at 1 p.m., and on arriving at St. Remy take the omnibus to *Chevreuse*; after visiting the ruined château, take the omnibus, which starts at 4.15 p.m. for the station of Laverrière on the line from Paris to Chartres (Chemin de Fer de l'Ouest), quit the vehicle at *Dampierre*, walk thence to (3 M.) *Vaux-de-Cernay*, and return in time to catch the omnibus starting from Dampierre at 9 p.m. for St. Remy, in connection with the last train to Paris. Omnibus-fare to Chevreuse 40, to Dampierre 70 c., or, if through-tickets from or to Paris are taken, 20 and 50 c. — Special permission is required both to visit the châtean at Dampierre and the ruins at Vaux-de-Cernay (see p. 343).

Massy-Palaiseau, see p. 341. — 1¼ M. *Palaiseau*, an ancient place which owes its name to a royal palace ('palatiolum'), now destroyed. In the Place de la Mairie is a bronze statue of *Barra*, a boy-volunteer killed by the Vendéens in 1793. To the right is a new fort. — The train now enters the pretty *Valley of the Yvette*, which is flanked by wooded hills. — 5 M. *Orsay*, a large village to the left. — 7 M. *Gif*. — Then to the right, before the next station, the ruins of Chevreuse become visible. — 10 M. *St. Remy-lès-Chevreuse*, the station for Chevreuse, Dampierre, and Vaux-de-Cernay.

The railway, tnrning to the S., now quits the valley of the Yvette and ascends another picturesque vale to (3 M.) *Boullay-les-Troux*. The terminus is reached at (2½ M. farther) **Limours**, a place of little importance. — *Vorges-les-Bains*, 3 M. to the S.E., has mineral springs.

The road, passing through the village of St. Remy, crosses the Yvette and turns to the left. A shorter and pleasanter footpath leads along the railway-line to the left, passes the *Château de Courbetin*, and soon comes in sight of the ruins.

Chevreuse (*Hôtel du Grand-Courrier*, Rue de la Mairie 23), a small and poorly-built village, is the capital of a barony, afterwards a duchy, various holders of which have distinguished themselves as soldiers, courtiers, or scholars.

The *Ruined Château* is quite unimportant in itself, but it lends picturesqueness to the distant views of the town and valley, while its terrace commands a fine survey in the direction of Dampierre. The ruins occupy the extremity of a small plateau, 260 ft. above the town, whence they are reached by a fatiguing, sandy path. They consist mainly of a massive donjon of unhewn limestone and two towers of hewn stone, now covered with ivy. The smaller tower is not seen from the foot of the hill or from the terrace. The interior is uninteresting.

The *Church*, built, like many of the edifices of the district, of rough limestone, has a tasteful interior, with some fair mural paintings by M. de Courbetin. Opposite the S. portal is an ogival

Romanesque doorway and a few other remains of a *Priory*, now used as a storehouse.

The road from Chevreuse to Dampierre, though picturesque, is almost entirely destitute of shade. On the right rise wooded hills, and on the heights to the left is the handsome modern *Château de Bevillers*. The *Château de Mauvière*, near the left side of the road farther on, dates from the 18th century. We now turn to the right, skirt the long wall concealing the château of Becquencourt, and, beyond a mill on the Yvette, reach the village of Dampierre.

Dampierre (*Hôtel de l'Yvette;* omnibus, see p. 342) is noted for its magnificent **Château*, belonging to the ducal family of Luynes, which has obtained an honourable distinction from the rich archæological collection now in the Bibliothèque Nationale at Paris (p. 185). The château, built for the most part in the 17th cent. by H. Mansart and restored in 1840 by Duban, is a huge structure of brick and stone, rising between a fine 'cour d'honneur' and an extensive park in a small valley, the confining hills of which limit the view in every direction. Admission to the château and park may be obtained on Fridays, from 1 to 5 o'clock, on written application to the Duchesse de Luynes, who usually spends the summer at the château (address before July, 51 Cité de Varenne, Paris). Among the art-treasures retained in the château are an ivory, gold, and silver statue of Minerva by Simart (a quarter-size reproduction of the colossal chryselephantine statue of Minerva in the Parthenon), the celebrated Sleeping Penelope by Cavelier, and a silver statue of Louis XIII. by Rude. — The neighbouring *Church* contains the burial vault of the Ducs de Luynes.

The route to Vaux-de-Cernay, leaving the château in the direction of the church, ascends the valley of the streamlet of the same name to the S. In less than $1^1/_4$ M. we diverge from the road, and continuing in a straight direction, pass the hamlet of *Garnes*. At the *Moulin des Rochers* we reach another carriage-road, which leads first to the left, then to the right, not far from Cernay-la-Ville (p. 344), and follows the other side of the valley. Walkers, however, find a shorter and pleasanter path leading along the bank of the stream from the Moulin des Rochers, and passing two other mills. We next skirt the long *Etang de Cernay* and in about $^1/_4$ hr. more reach the picturesquely-situated hamlet of *Vaux-de-Cernay*, noted for its ancient abbey.

The *Abbaye des Vaux-de-Cernay*, situated near the pond, was founded in 1128. The ruined church, in the Romanesque style, with its portal and S. aisle, the vaulting of which is still entire, is the most interesting part extant. The remains now belong to Baron Nathaniel de Rothschild, who has converted some of the better-preserved buildings to his own use. Visitors are admitted by special permission only, for which application may be made to 33 Rue du Faubourg St. Honoré, in Paris. Adjacent are two parks.

The village of **Cernay-la-Ville** (*Hôtel Margat*), reached on the E. or opposite side from Vaux, by the carriage-road which is joined by that from Dampierre (p. 343), is frequented, like Barbison and Marlotte, by artists, who have left their mark in a curiously decorated room in the hotel. The retnrn viâ Cernay-la-Ville to Dampierre is a detour of 2 M.

21. From Paris to Fontainebleau.

37 M. Chemin de Fer de Lyon. The journey occupies 1-1¾ hr. (fares 6 fr. 60, 4 fr. 45, 2 fr. 90 c.; return-tickets 9 fr. 90, 7 fr. 15, 4 fr. 65 c.). — The station (Pl. R, G, 25, 28; p. 24) is in the Boulevard Diderot.

Those who visit Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train (views on the left side). One hour will probably suffice for a visit to the palace and garden, after which a drive or walk to the Gorges de Franchard will occupy 2-3 hrs., and a visit to the Fort de l'Empereur 1 hr. more. Time will then be left to dine at Fontainebleau before returning to Paris.

At (1¼ M.) *Bercy-Ceinture*, a station within Paris, we cross the Ligne de Ceinture. — Beyond (3¾ M.) *Charenton* (p. 292), the lunatic asylum of which is seen on a height to the left, we cross the *Marne*, near its confluence with the Seine. On the left bank of the Marne lies *Alfortville* (p. 292). To the left rises the fort of *Charenton*, commanding the Seine and the Marne. 4½ M. *Maisons-Alfort*, a village with 7853 inhab., some distance beyond which we cross the Ligne de Grande Ceinture (pp. 24, 341).

9½ M. *Villeneuve-St. Georges*, a place of some importance, with 5193 inhab., and a suspension-bridge over the Seine, is picturesquely situated on the slope of a wooded hill to the left. Above the village is a new fort. Villeneuve is also a station on the Ligne de Grande Ceinture (p. 341). — The beautiful green dale of the *Yères*, a small but deep river, bordered with rows of willows and poplars, is now traversed. Picturesque country-houses, small parks, and thriving mills are passed in rapid succession. — 11 M. *Montgeron*. — 13 M. *Brunoy*, before reaching which the train crosses the Yères. The chain of hills and the plain are studded with innumerable dwellings. The train now crosses a viaduct 413 yds. long and 100 ft. in height, commanding a beautiful view, and then enters the plain of *La Brie*. — 16¼ M. *Combs-la-Ville*. — 19½ M. *Lieusaint*. — 24 M. *Cesson*. Near Melun the Seine is again reached and crossed.

28 M. **Melun** (*Grand Monarque*, Rue du Miroir, near St. Aspais; *du Commerce;* diligence to Barbison, see p. 352), which lies about ½ M. from the station, the capital of the Département de Seine et Marne, an ancient town with 12,790 inhab., is picturesquely situated on an eminence above the Seine.

Melun is the *Melodunum* mentioned by Cæsar as having been captured by his lieutenant Labienus. The Normans also laid it waste five times in the 4th cent.; and after it had become a royal residence it was again several times captured: by Charles the Bad of Navarre in 1358; by Du Guesclin in 1359; by the English in 1420, after an obstinate resistance by the inhabitants, who succeeded in expelling the invaders ten years later; and by Henry IV. in 1590.

The handsome Avenue Thiers and the Rue St. Ambroise lead from the station to an island, on which, to the right, rises the *Church of Notre Dame*, built in the 11th cent. but afterwards remodelled and recently restored. The transepts are surmounted by two Romanesque towers. The interior, the most interesting portion of which is the choir, contains some excellent old paintings: in the right aisle, Descent from the Cross, by *Jordaens*, after Rubens; Infant Moses, by *Primaticcio;* in the choir, an early copy of Raphael's large Holy Family. In the right aisle there is also a good funereal monument (15th cent.).

The principal street on the other side of the island skirts the back of the *Church of St. Aspais*, on the apse of which is a modern medallion of Joan of Arc, by Chapu, erected to commemorate the expulsion of the English in 1430. The church dates from the 16th century. The exterior is richly decorated, while the interior deviates from the usual form in having double aisles terminating in apses. The choir has some fine old stained glass and six handsome marble medallions of apostles and church-fathers, dating from the 17th century. The right aisle contains two ancient paintings, a Last Supper and the Hebrew Children in the Fiery Furnace; in the left aisle is a large modern painting of Christ, by H. Schopin. Fine organ-case.

The Rue du Miroir, in front of St. Aspais, ascends to the upper part of the town, in which are situated the *Belfry of St. Barthélemy*, erected in the 18th cent., and the *Préfecture*, in the style of Louis XIII.

A few yards to the W. of St. Aspais is the Rue du Marché-au-Blé, through which and the following street we reach the *Hôtel de Ville*, a handsome Renaissance edifice, part of which is ancient. In the interior is a small museum and a library. The court is embellished with a *Statue of Amyot* (1513-93), bishop of Auxerre and translator of Plutarch. The bishop was a native of Melun. Behind the Hôtel de Ville lies a tasteful public garden.

By the Rue de l'Hôtel de Ville we reach the *Place St. Jean*, with its ornamental fountain, erected in 1864. — Farther on, on an eminence above the right bank of the Seine, lies the park of the *Château de Vaux-le-Pénil* (18th cent.), which affords pleasant walks.

The **Château de Vaux-Praslin**, a gorgeous structure of the 18th cent., lying about 4 M. from Melun, in the same direction, is reached by the road ascending to the right from the Place St. Jean. The château, which is surrounded by an immense park, was erected at a cost of 720,000*l.* by *Nicolas Fouquet*, 'surintendant des finances' under Louis XIV. The owner was in the habit of entertaining the king here at costly fêtes, which eventually led to his ruin, as the enormous expenses could only be met by a dishonest use of the public funds. The interior, which contains paintings by *Lebrun* and *Mignard*, may be inspected on application to the proprietor.

Beyond Melun we see the Château de Vaux-le-Pénil (see above) on the left. Then, after affording several picturesque glimpses of the valley of the Seine on the same side, the train reaches (32 M.) *Bois-le-Roi* and enters the forest of Fontainebleau.

37 M. **Fontainebleau.** — The station is about 1½ M. from the palace (omnibus 30 or 50 c.).

Hotels. HÔTELS DE FRANCE ET D'ANGLETERRE, DE L'AIGLE NOIR, and DE L'EUROPE, all near the palace (arrange prices on ordering); DE LA VILLE DE LYON ET DE LONDRES, Rue Royale 21, pens. 12 fr.; DU LION D'OR, Rue des Bons-Enfants 25; DE LA CHANCELLERIE, Rue Grande 2, near the palace; DU CADRAN-BLEU, Rue Grande 9, déj. 3, D. 3½, D. à part 4 fr.; HÔTEL-PENSION LAUNOY, Boul. de Magenta 37, near the palace; DU NORD ET DE LA POSTE, Rue de France 27, R. 2½-3, déj. 2½-3, D. 3-3½, pens. 7½-8 fr.

Restaurants. *Perrilliat*, Rue des Bons-Enfants 23, opposite the Jardin de Diane (déj. 2½, dîn. 3 fr.); *Nigrin*, Rue Grande 112, a little cheaper; *Restaur.-Pâtisserie*, Rue de la Paroisse 5, opposite the church (déj. 1¾, D. 2 fr.). — **Cafés.** *Naudin*, Rue des Bons-Enfants 33; *Cadran Bleu*, see above; *de l'Hôtel-de-Ville*, Rue Grande 23; *Henri II.*, Rue Grande 65; etc.

Carriages. Per drive in the town, 2 pers., 1 fr. 25 c., on Sun. 1 fr. 50 c., 4 pers. 2 fr. and 2¼ fr. To the station, 2 pers. 1½, 4 pers. 2 fr. (½ fr. extra 'à domicile'). Per hour: in the town 2 and 3 fr.; in the forest 2½ and 3 fr. for the first hour, and 2 and 2¼ fr. for each additional hour; carriage with 5 seats 4 and 3 fr. Luggage 30 c. per 33lbs. (30kil.). The tariff does not hold during the races.

Post and Telegraph Office, Rue du Château 22.

Fontainebleau, which like Versailles chiefly owes its origin to the palace, is a quiet place with broad, clean streets, and 14,222 inhabitants. With the exception of the palace, the only buildings of any importance are the modern *Church* and *Hôtel de Ville* in the Rue Grande. The Place du Palais-de-Justice, at the back of the church, is adorned with a bronze statue, by Godin, of *General Damesme*, a native of Fontainebleau, who was killed at Paris by the insurgents in June, 1848.

***Palace.** The château or palace of Fontainebleau, situated on the S.W. side of the town, is said to occupy the site of a fortified château founded by Louis VII. in 1162. It was *Francis I.* (d. 1547), however, who converted the mediæval fortress into a palace of almost unparalleled extent and magnificence. The exterior is less imposing than that of some other contemporaneous edifices, as the building, with the exception of several pavilions, is only two stories in height; but the interior, which was decorated by French and Italian artists (Fontainebleau school, see p. 88) in the style of Giulio Romano, is deservedly much admired. *Henri IV.* (d. 1610) made considerable additions, but since that period it has undergone little alteration. It was a favourite residence of *Napoleon I.*, but after the Restoration it was much neglected. *Louis Philippe* and *Napoleon III.* spent large sums of money in restoring it.

Several historical associations attach to the Palace besides those relating to Napoleon, Pius VII., and Queen Christina which are mentioned afterwards. On 4th June, 1602, Henri IV. caused his companion in arms Marshal Biron to be arrested here on a charge of high treason, to be beheaded in the Bastille a month later. Here, in 1685, Louis XIV. signed the Revocation of the Edict of Nantes, by which Henri IV. had granted toleration to the Protestants in 1598. The Grand Condé died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the Empress Josephine in 1809.

The palace is shown daily from 10 to 5 o'clock in summer and from 11 to 4 in winter, gratis. The custodian who shows the apart-

ments is to be found at the entrance, or in the principal court, or in the offices to the left of the railing.

This extensive pile of buildings contains five different courts — the *Cour du Cheval Blanc* or *des Adieux*, the *Cour de la Fontaine*, the *Cour Ovale* or *du Donjon*, the *Cour des Princes*, and the *Cour de Henri IV.* or *des Offices*.

The *Cour du Cheval Blanc*, by which we enter, the largest of these, is separated from the street and the Place de Ferrare or de Solferino by a railing, and derives its name from a statue it formerly contained. It is sometimes called the *Cour des Adieux* from having been the scene of Napoleon's parting from the grenadiers of his old Guard on 20th April, 1814, after his abdication. Here, too, on 20th March, 1815, on his return from Elba, the emperor reviewed the same troops before marching with them to Paris.

The wing to the right of the Cour du Cheval Blanc is occupied in summer by M. *Carnot*, president of the republic.

The central part of the palace is approached by the massive *Escalier du Fer-à-Cheval*, so named from its horseshoe form. Visitors generally enter here, on the left side, and we shall briefly describe the route usually followed by the custodians.

The *Chapelle de la Trinité*, on the ground-floor to the left, has a fine ceiling, painted by Fréminet, an imitator of Michael Angelo. The altarpiece is by *J. Dubois;* the statues by *G. Pilon*. In this chapel Louis XV. was married in 1725, and the Duc d'Orléans (p. 154) in 1837, and Napoleon III. was baptised here in 1810.

A broad staircase ascending thence leads to the —

Appartements de Napoléon I., on the side of the garden next to the Orangery, which consist of an antechamber; secretary's room; bath-room, with mirrors adorned with paintings, which are said to have been brought from the apartments of Marie Antoinette at the Trianon; room in which Napoleon signed his abdication on 4th April, 1814, on the small round table in the centre; study, with a ceiling by *Regnault*, representing Law and Justice; bedroom with a chimney-piece of the time of Louis XVI., Napoleon's bed, a clock adorned with antique cameos, given to Napoleon by Pius VII., the cradle of the King of Rome, fine furniture and bronzes, etc.

To the left is the **Salle du Conseil*, of the period of Louis XV., decorated by *Boucher*, and containing furniture covered with tapestry-work from Beauvais. Large table, the top of which is a single piece. Then the **Salle du Trône*, with a handsome ceiling, containing a chandelier in rock crystal and wainscoting executed in the reigns of Louis XIII. and Louis XIV. We next enter the boudoir of Marie Antoinette, with two fine ivory vases, her *Bedroom adorned with hangings presented by the city of Lyons, and two rooms containing vases from Sèvres.

We now reach the *Galerie de Diane*, or *de la Bibliothèque*, a hall 88 yds. in length, constructed under Henri IV. and restored by

Napoleon I. and Louis XVIII. It is adorned with paintings representing mythological scenes, by *Blondel* (d. 1853) and *A. de Pujol* (d. 1861). It contains the library (35,000 vols.) and a number of curiosities, including Monaldeschi's coat of mail.

Under the Galerie de Diane is the old *Galerie des Cerfs*, which is now converted into a 'garde-meuble' and is not shown to visitors. It was in this room in 1657 that Queen Christina of Sweden, while a guest at the French court after her abdication (1654), caused her unfortunate equerry and favourite Count Monaldeschi to be put to death after a pretended trial for treason. Louis XIV. expressed his strong disapprobation of this proceeding, but took no farther steps in the matter, and Christina continued to reside at Fontainebleau for two years longer. Monaldeschi is interred in the small church of *Avon*, a village on the E. side of the park, about 1 M. from the palace.

We are next conducted to the *Salons de Réception*, adjoining the Cour Ovale (p. 350). The antechamber is embellished with Gobelins tapestry, and the following apartment with tapestry from Flanders (myth of Psyche), as well as that of Francis I., which contains a handsome chimney-piece of the 16th century and some ebony reliquaries of the time of Louis XIII. — The *Salon Louis XIII.*, in which that king was born, was adorned with paintings by *Ambroise Dubois* (d. 1615) from the story of Theagenes and Charicles. The *Salles de St. Louis* contain fifteen pictures relating to the life of Henri IV., and over the chimney-piece a statue and a portrait of the same king. In the *Salon aux Jeux* is a clock of Louis XIV. The *Salle des Gardes*, the last of this series, looks towards the Cour de la Fontaine (p. 349). It contains a handsome chimney-piece, partly by *G. Pilon*, adorned with a bust of Henri IV., statues of Power and Peace, an ancient ceiling, and a fine modern flooring. A passage to the left leads to the —

Escalier du Roi, or grand staircase, adorned with paintings after Primaticcio by *Nic. dell' Abbate*, and restored by *A. de Pujol*. The subjects are from the life of Alexander. The Cour Ovale (p. 350) is well seen from the landing.

The *Appartements de Mme. de Maintenon*, which we next enter are less interesting. In the salon is some tapestry worked by the ladies of St. Cyr and a cabinet by Buhl. — Thence a passage leads to the —

**Galerie d'Henri II.*, or *Salle des Fêtes*, a hall 33 yds. long and 11 yds. in width. It was constructed by Francis I., richly decorated by Henri II., and successfully restored by Louis Philippe. The initial letter of Henri II. frequently recurs, together with a crescent and the letter *D*, the emblem and initial of Diana of Poitiers. The mythological frescoes by *Primaticcio* and his pupil *Nic. dell' Abbate* have been restored by *Alaux*, and have thus lost much of their originality. At the end of the hall is a handsome chimney-piece. The windows afford a pleasant survey of the gardens.

Retracing our steps to the Salon St. Louis, we turn to the left into the *Galerie de François I.*, 70 yds. in length and $6^1/_2$ yds. in

width, which extends from the Cour de la Fontaine (see below) to the vestibule of the Fer-à-Cheval (p. 347). To the left of the entrance is a jewel-casket in Sèvres, of the time of Louis Philippe. The gallery is embellished with fourteen large compositions by *Rosso Rossi*, representing allegorical and mythological scenes relating to the history and adventures of Francis I. The paintings are separated from each other by bas-reliefs, caryatides, trophies, and medallions. The winged salamander, being the king's heraldic emblem, and his initial *F* frequently recur.

The *Vestibule d'Honneur* possesses two handsome oaken doors of the time of Louis XIII., and four modern doors in the same style. — To the left are the *Appartements des Reines Mères* and of *Pius VII.* They were once occupied by Catherine de Médicis (p. 86); by Anne of Austria (d. 1666), mother of Louis XIV.; and afterwards by Pius VII., who was a prisoner here from June, 1812, to Jan., 1814.

We pass through an antechamber with chairs and hangings in Cordovan leather and a magnificent Louis XIII. reliquary, a second antechamber with tapestry (Story of Esther), and a room with Gobelins tapestry and furniture covered with stuffs from Beauvais, to the bedroom of Anne of Austria, which is also hung with Gobelins tapestry. Beyond this are two small rooms (portrait of Pius VII. after *David*, in the first), the pope's bedroom, and another apartment with Gobelins tapestry. The last of these rooms is near the fish-pond (see below). We then enter an antechamber, and the 'Galerie des Fastes', so called from a project of decorating it with paintings of the history of Fontainebleau. It contains a few ancient pictures of secondary importance.

Lastly we reach the *Galerie des Assiettes*, which is sometimes shown to visitors first. It derives its name from the quaint style in which it was decorated by order of Louis Philippe with plates of porcelain bearing views of royal residences. It is also called *Galerie des Fresques* from the frescoes by A. Dubois which have been transferred hither from the Galerie de Diane.

On the ground-floor, to the right, in the main building is a **Chinese Museum*, open at the same hours as the palace. The entrance is in the Cour de la Fontaine (see below), reached by a large door to the right of the Fer-à-cheval staircase. The collection, which is valuable, was begun after the French expedition to China in 1860.

Room I. Perfume-censers; jardinières in cloisonné enamel; copper dragons and pagoda; bas-reliefs in jasper; lacqner panels; etc. In the glass-cases: crown of the king of Siam; handsome ewer; etc. — Room II. Wooden pagoda; valuable jewels, including a belt presented by Louis XV. to the Siamese ambassadors; jewel of the order of the elephant; mandarin's collar in jade, etc. This room also contains statues by Schœnewerk and Cordier, and portraits by C. Vanloo of Louis XV. and Maria Leczinska. — Room III. Palanquin; gongs; weapons and armour; flags, etc.

Gardens. The principal entrance is by the *Cour de la Fontaine*, to the right of which there is a *Pond* with a pavilion. The carp in this pond are still a source of interest and amusement to visitors.

On the right lies the *Jardin Anglais*, planted under Napoleon I.

On the left, at the end of the *Avenue Maintenon*, which leads to the forest, rises the *Porte Dorée*, dating from the reign of Francis I., as the salamander in the armorial bearings indicates. It is adorned with old frescoes, now restored. This forms one of the entrances to the *Cour Ovale*, or *du Donjon*, a court 80 yds. long and 34 yds. in width, the oldest in the palace. It has undergone various alterations and has lost its original form, but is still interesting on account of its fine colonnades of the early French Renaissance; the capitals of the pillars are especially fine. It is not open to the public. To the E. is a curious gate, covered with a dome, called the *Porte Dauphine*, or the *Baptistère*, from the fact that Louis XIII. was baptised here.

Beyond the pond is the *Parterre*, a second public garden, designed by Le Nôtre in the reign of Louis XIV., containing a square pond and a round one. Farther on is the *Canal* (1320 yds. long), formed by order of Henri IV., with bronze and marble statues and groups in front of it. To the left is the *Park*, with a *Labyrinth* and the famous *Vinery* of the palace. The building on the right of the canal, the former Vénerie, is now occupied by the *Ecole d'Application de l'Artillerie et du Génie*, removed hither from Metz.

The ***Forest of Fontainebleau,** which is about 50 M. in circumference and covers an area of 42,500 acres, is justly regarded as the most beautiful in France. On the N.E. side it is bounded by the sinuosities of the Seine. The ground here is of a very varied character, the rock formation consisting chiefly of sandstone which yields most of the paving-stones of Paris. The magnificent timber and picturesque gorges of the forest afford numerous pleasant walks, and there are good paths in every direction.

The best plan of the forest is the admirable *Carte topographique de la forêt et des environs de Fontainebleau* by *Denecourt* (d. 1874), a local celebrity, who spent a considerable part of his life and of his patrimony in exploring and studying the forest, and in rendering its finest points accessible by footpaths. The map in the Handbook is a reduced copy of Denecourt's. All points where paths cross each other are provided with finger-posts. It should be observed that the blue marks, which M. Denecourt has caused to be placed on trees and rocks, indicate the way to the most picturesque points. The red marks are connected with the forest-administration, and point in the direction of the town. — Those who stray from the beaten paths should be provided with 'alcali volatil' for use in the case of adder-bites.

The finest point of view near Fontainebleau is the **Tour Denecourt (Fort de l'Empereur)*, reached in $^1/_2$ hr. from the railway-station; We ascend the road to the left by the restaurants at the station. cross the railway, follow it to the right, soon turning to the left at a laboratory of vegetable biology, and follow the broad, sandy path, leading to the height on which the 'Fort' is situated. This 'fort' is a belvedere, built in the form of a miniature fortress, which commands a picturesque view for nearly 40 miles round. The Eiffel Tower in Paris is seen. From Fontainebleau we reach the tower in aboin

FORÊT
DE
FONTAINEBLEAU
1:100,000
0 500 1000 2000 3000
Mètres.
(Le Bas Bréau)
Barbison
Mare à Piat
Caverne
des Brigands
Vallée
de la Solle
(Tour Denecourt)
Gorges
d'Apremont
Hauteurs
de la Solle
Les Monts
Girard
Le gros Fouteau
Rochers et Gorges
de
Franchard
Rocher des Eruites)
Gorge aux Loups
Le Long Rocher
Marlotte
CHAILLY
Barbison
Macherin
ARBONNE
FONTAINEBLEAU
RECLOSES
Rocher Canon
Les Longues Vallées
Ventes Chapelier
Les Monts de Fays
Les Vieux Rayons
Rocher
Pierre Margot
Le Bas Bréau
Rocher Cuvier Chatillon
Mare à Piat
Rocher St. Germain
Clair-Bois
Caverne des Brigands
Gorges et Vallon d'Apremont
Hauteurs de la Solle
Grand Mont
Les Monts Girard
Plaine de Macherin
Ventes de Macherin
Ventes Alexandre
Fourneau David
Puits au Grand
Ventes des Charmes
La Tillaie
Le gros Fouteau
Le Petit Franchard
Buttes de Franchard
Cul de Chaudron
Le Chêne Brûlé
Rochers et Gorges de Franchard
Ventes de Franchard
Fosse à Rateau
Mont Fessas
Carrefour de la Fourche
Mare de Franchard
Mare aux Pigeons
Gorges du Houx
Mont Aigu
Rocher des Hautes Plaines
Rocher du Long Boyau
Rocher de Milly
Les Ventes Caillot
Gorge aux Merisiers
Plaine du Puits du Cormier
la Queue de Vache
Les Eguisoirs
Rocher de la Salamandre
Rocher de la Touche aux Mulets
Les Petits Feuillards
Trappe-Charette
Bois Rond
Rocher du Mont Morillon
Gorge aux Archers
Les Grands Feuillards
Rocher de la Combe
Le Mont Morillon
Rocher des Demoiselles
Mont aux Biquois
Plaine et Plattières
de la Haute Borne
La Touche aux Mulets
Les Gros Buissons
Les Grands Genièvres
Ventes aux Perches
La Canche Guillemette
Plattières des Barnolets
Les Erables et Déluge
aux Fourmis
Marchais Olivier
Les Barnolets
Bois des Seigneurs
Les Clos Héron
Clos au Roi
Ventes Lopinot
Les Ventes Cumier
Route d'Orléans
Route de Milly
Gravé et imprimé par
Montargis

FONTAINEBLEAU
1:50,000
0 500 1000
Mètres
Paris
Station
Plaine de la Boissière
Petit Barbeaux
Plaine de Bois le Roi
Bosquet du Pavillon Chinois
Bas Samois
SAMOIS
HÉRICY
Plaine des Écouettes
Rocher de la Glandée
Rocher Cassepot
La Fécourtière
Les Plâtreries
La Madeleine
Valvins
Butte à Guay
Le Mont Ussy
Croix d'Augas
Le Pré Archer
SAMOREAU
Plaine de la Chambre
Station
Les Basses Loges
Changis
Le Monceau
Parc du Palais
Parquet d'Avon
AVON
Le Mont Andart
La Petite Haie
Plaine d'Avon
Route de Moret
Rocher d'Avon
Mail Henri IV
Rocher Bouligny
Mont Merle
Rocher Fourceau
Chêne Feuillu
Rocher Brûlé
Plaine Rayonnée
Rocher des Princes
La Malmontagne
Rocher Besnard
Mont Aiveu
Plaine du Rosoir
Le Haut Mont
Marion des Roches
Le Long Rocher
Les Trembleaux
Croc Marin
Marlotte
Tertre Blanc
Stn. de Bourron
Stn. de Montigny-Marlotte
Le Pressoir du Roi
les Fours
Mont Meliant
Seine
Chau. de la Rivière
Effondré
Champoiseau
THOMERY
Les Montforts
By
CHAMPAGNE
Station de Thomery
St. MAMMÈS
VENEUX NADON
Stn. de Moret
Les Sablons
Dijon
Canal du Loing
Château
Parc
Canal
Rue de France
Rue Royale
Carrefour de la Fourche
Obélisque
1. Église
2. Hôt. de Ville
3. Pl. Denecourt
Wagner & Debes Leipzig

A diligence plies several times a day to Barbison (1¼ hr., fare 1 fr.) from Melun (p. 344; comp. the Indicateur).

Among the interesting points in the S. part of the forest may be mentioned the *Rocher d'Avon*, near the palace-park, between the road to Moret and that to Marlotte, and the *Gorge aux Loups* and the *Long Rocher*, near the verge of the forest. — The village of *Marlotte* (Hôtel Mallet), ¾ M. farther on and 5½ M. from Fontainebleau, is, like Barbison, a favourite resort of artists. The nearest station is *Montigny*, on the line to Montargis, ¾ M. to the E., whence we may return to Fontainebleau viâ *Moret*. — About ¾ M. to the W. of Marlotte, and also near the forest, is *Bourron* (Hôt. de la Paix, pens. 6 fr.), suitable for a stay of some time, with a station at the junction of the lines from Montargis and Malesherbes. — For *Moret*, see *Baedeker's Northern France*.

22. Chantilly and its Environs.

I. From Paris to Chantilly.

63 M. Chemin de Fer du Nord (station, Pl. B, 24; see p. 23), in 40-70 min. (fares 4 fr. 60, 3 fr. 10 c., 2 fr.; return-tickets 6 fr. 90, 4 fr. 95, 3 fr. 25 c.).

As the park at Chantilly is open only on Sun and Thurs. afternoon, those who wish to combine with this excursion visits to points in the valley of the Oise (R. 20) must begin with the latter. Including the return viâ Senlis and a visit to Ermenonville, two days are required.

From Paris to (4½ M.) *St. Denis*, see p. 323. Branch-line to Enghien (Montmorency, St. Leu, etc.), see p. 329. Beyond the canal of St. Denis (p. 199) rise the forts *du Nord* and *de la Briche*. — 7 M. *Pierrefitte-Stains*. Beyond Pierrefitte to the left, is the fortified *Butte Pinçon* occupied by the Germans in 1870-71. To the right, farther on, is the new fort of Stains or Garge.

9½ M. *Villiers-le-Bel-Gonesse*. *Villiers-le-Bel* is 2 M. from the station, with which it is connected by a steam-tramway (30 c.). An omnibus (30 c.) also runs hence to (1½ M.) *Gonesse*, which has a fine church of the 12-13th centuries. — 12½ M. *Goussainville*. — 15 M. *Louvres*. — 19 M. *Survilliers*.

A diligence plies hence (1 fr.) to **Mortefontaine** (*Hôt. de la Providence*), a village 4½ M. to the E., with a *Château* and fine *Park* (visitors admitted), which belonged at one time to Joseph Bonaparte. Mortefontaine is 6 M. from Ermenonville (p. 356), 8 M. from Senlis (p. 355), and 9½ M. from Chantilly (p. 353).

The train now enters the *Forest of Coye*. — 22½ M. *Orry-Coye*, 1¼ M. from *Orry-la-Ville* (omnibus) to the S.E., and 1¾ M. from *Coye*, to the N.W. From the station we may walk through the wood to (15-20 min.) the Etang de la Reine-Blanche (p. 354; comp. the Map), and thence to Chantilly.

The train crosses the valley of the *Thève* by a handsome stone *Viaduct* of 15 arches, 330 yds. long, and 130 ft. high, commanding a fine view. To the right are the *Etang* and the *Château de la Reine-*

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Blanche (p. 354). Beyond the viaduct the train enters the *Forest of Chantilly* (p. 354).

25½ M. **Chantilly.** — HÔTEL DU CYGNE ET DU GRAND CERF, to the left of the church; HÔTEL D'ANGLETERRE, at the other end of the Grande Rue; HÔTEL DE LA GARE. — *Café de Paris*, Rue de Paris; others at the beginning of the Grande Rue and at the station. — *Post and Telegraph Office* at the Hôtel de Ville. — No tariff for cabs; arrange price beforehand.

Chantilly, a town with 4231 inhab., was famous especially in the 17th and 18th cent. as the residence of the Condés, and as the scene of the magnificent fêtes given by the 'Grand Condé' to Louis XIV., which Mme. de Sévigné mentions in describing the death of Vatel. The town presents a thronged and busy scene during the race-meetings, which are held thrice a year, in May, September, and October. It contains large establishments for the breeding and training of race-horses. The silk lace to which the name of Chantilly is given is now made chiefly in the department of Calvados. The population includes about 400 English, and there is a small English church.

Quitting the station, we observe the forest opposite, through which we may return after seeing the town. To the left lie the town, which contains nothing noteworthy, and the *Pelouse*, or race-course, about 125 acres in area. To the right, near the forest, farther on, are situated the *Grand Stands* for spectators, and to the left are the extensive *Stables* (18th cent.) of the Condés (open on Thurs. and Sun., 2-4).

The *CHÂTEAU, separated from the race-course by some sheets of water, consists of two main divisions. The château proper, to the left, includes the *Châtelet*, built in the 16th cent., close to the border of the lake, and the larger *Château Moderne*, behind. The latter, replacing the building destroyed at the Revolution, was erected by the Duc d'Aumale, the heir of the Condés, to whom a decree of the National Assembly in 1872 gave back the ancestral property of which he had been deprived during the second empire. The other portion of the château, separated from the former by a broad slope leading to the park, is the *Château d'Enghien*, a heavy-looking erection of the 18th century.

The Château, with its magnificent collections, was presented in 1886 to the Institut de France by the Duc d'Aumale, under reservation of the usufruct; and since the expulsion of the duke it has remained closed.

At the entrance of the château proper stands a statue, by P. Dubois, of the *Constable Anne de Montmorency* (1493-1567), who built most of it, as well as the Château d'Ecouen (p. 336).

The *Park is open to the public on Sun. and Thurs. from 12 to 4 or 5, and is reached by a massive flight of steps descending from the slope mentioned above. It was laid out by Le Nôtre, who afterwards designed the gardens of Versailles in the same style, and is embellished with fine parterres and ornamental pieces of water. The chief of the latter is the *Canal de la Manche*, which is formed by the Nonette, and extends to the lower part of the town. The chief statues (Le Nôtre, Molière, Bossuet, Condé, La Bruyère) are placed round the first basin. The park beyond the canal is not open to the public. To the left is an *English Garden*, and

to the right a *Hamlet*, as at Versailles; while farther on, beyond the canal, are the little châteaux of *La Nonette* and *St. Firmin* (not accessible to the public). The *Parc de Silvie*, to the right and partly behind the Château d'Enghien, has most completely retained the 17th cent. aspect.

The road round the ontside of the park is uninteresting. The top of the Vertugadin, on the side next Vineuil, commands a pretty view; thence we may join the railway at Senlis.

The Forest of Chantilly, which covers an area of 6125 acres, is well kept and provided with numerous guide-posts, but it occupies for the most part a flat site, and most of the roads and paths are covered with a thick layer of sand that renders walking disagreeable and fatiguing. The paths skirting the railway to (1 hr. from the station) the Etang de Comelle (see below) are, however, better. The paved Route de Louvre and another road to the right lead in about 1 hr. from the château to the *Carrefour du Table*, an open space where 12 roads meet, with a large stone table in the centre. The Route du Connétable, starting from the race-course near the château, is very sandy, and is kept purposely soft by the horse-trainers. The entrance to the avenue is embellished with two lions. — The *Etang de la Reine Blanche* or *de Comelle* is a long-shaped sheet of water, fed by the Thève, a small tributary of the Oise, lying between the Forest of Chantilly and the Forest of Coye. Near the lower end is the *Château de la Reine Blanche*, a small modern Gothic hunting-lodge on the site of an ancient château once occupied by Queen Blanche, mother of St. Louis. A little farther on is the large railway-viaduct, mentioned at p. 352. The nearest station to the pond is Orry-Coye (p. 352), at which, however, the express trains hardly ever stop.

At (3 M. from Chantilly) *St. Leu-d'Esserent* we may join the railway from Creil to Paris viâ Beaumont (see below). To reach it we follow first the road from Paris to Amiens, afterwards diverging to the left (comp. the Map).

II. From Chantilly to Paris viâ Creil and Beaumont.

At (6 M.) *Creil* we change carriages, and join the railway descending the valley of the Oise. From Creil to *Beaumont*, 19 M., thence to Paris 23 M. viâ *Montsoult*, 25 M. viâ *Valmondois-Ermont*, or 29 M. viâ *Pontoise-Ermont*. From Ermont we may also take a ticket to the Gare St. Lazare.

Beyond Chantilly the train crosses the valley of the *Nonette* by a second *Viaduct*, 484 yds. in length and 72 ft. in height, consisting of 36 arches, and commanding a fine view. To the left, the *Château de Laversine*, belonging to Baron G. de Rothschild. The train then passes through a cutting, traversing the quarries of *St. Maximin*, which yield excellent building-stone, and soon crosses the *Oise*. To the right is a handsome modern château. To the left is the line to Beaumont (p. 355); and in the same direction are seen the village and manufactories of *Montataire* (5300 inhab.), commanded by a handsome church of the 12th and 13th, and a château of the 15th century.

32 M. (from Paris) **Creil** *(Buffet; Hôtel du Chemin de Fer)*, a town with 8183 inhab., is an important station on the Chemin de

Fer du Nord, being the junction of five different lines (see *Baedeker's Northern France*). The town, prettily situated on the Oise, contains a *Parish Church*, a building of the 12-15th cent., and the ruins of the *Church of St. Evremont* (12th cent.) on an island, now the property of a porcelain-manufactory.

The line to Beaumont and Paris, identical for a short distance with that from Chantilly, afterwards follows the right bank of the Oise. — 10 M. *St. Leu-d'Esserent*, with a conspicuous church, chiefly of the 12th cent.; the largest of the three towers is Romanesque. — 12½ M. *Précy;* 15 M. *Boran;* 17 M. *Bruyères.*

19 M. *Persan-Beaumont.* — *Beaumont* and thence to Paris, see R. 19.

III. From Chantilly to Paris viâ Senlis and Crépy-en-Valois.

To *Senlis*, 8 M.; thence to *Crépy-en-Valois* 14 M., where carriages are changed. From Crépy to *Paris* (Gare du Nord), 38 M.

This line diverges to the right of that to Creil beyond the viaduct over the valley of the Nonette (p. 354). The train stops at *St. Maximin*, to the S. of the village of that name, noted for its building-stone, and at *Vineuil*, to the N. of the park of Chantilly (p. 354). — 4½ M. *St. Firmin*, to the N.E. of the village, which also lies near the park. The tower of Senlis cathedral appears to the right.

8 M. **Senlis** (*Hôtels du Grand Cerf*, *du Nord*, *de France*, Rue de la République, Nos. 21, 28, 27), the Roman *Civitas Sylvanectensium*, situated on the Nonette, is a pleasant little town with 7116 inhab., which is frequently mentioned in mediæval history. Until the Revolution it was the seat of a bishopric founded by St. Rieul or Regulus.

The Gothic **Cathedral*, a handsome building of the 12-16th centuries, has a fine façade and two square towers, one of which is 250 ft. in height. The side-portals are in the Flamboyant Gothic style. The interior is worth inspection. In the chapel to the left of the nave is an antique marble bas-relief.

Opposite the portal is a house in the grounds of which are some remnants of the *Roman Walls* (towers) and of the *Royal Palace* of the Merovingians. To the left of the house, farther on on the right, is an ancient Gothic portal, the former entrance to the palace.

The former *Bishop's Palace*, with an ancient early-Gothic chapel, lies to the right of the choir of the cathedral.

In the neighbourhood, to the right, is the former *Church of St. Frombourg*, now a stable. The nave is a fine Gothic edifice of the 12th century. The neighbouring *Church of St. Pierre* (12-16th cent.) is now a market; one of its towers is surmounted by a spire, the other by a dome.

The Rue de la République descends towards the Nonette. On the left is the large *Palais de Justice*, behind which is a small *Musée Municipal*, in a street to the left, which leads also to the theological *Collège de St. Vincent*, which has superseded the abbey of that name. The abbey-church (chiefly 12th cent.) has been preserved.

Traces of a *Roman Amphitheatre* have been recently discovered near the town, to the left of the road to Chantilly.

Ermenonville (see below) lies 8 M. to the S.E. of Senlis.

The train beyond Senlis passes seven stations, of which the chief are (12½ M.) *Barbery* and (16½ M.) *Auger-St. Vincent.*

22 M. **Crépy-en-Valois** *(Hôtel de Bannière)*, a town with 4124 inhab., was the ancient capital of a district which belonged from the 14th cent. to a younger branch of the royal family of France. Of the interesting old collegiate church of *St. Thomas*, the façade (13th cent.) and a tower and spire (15th cent.) still remain.

Railways to *Soissons* and to *Compiègne* viâ Verberie, see *Baedeker's Northern France.*

25½ M. *Ormoy*; 30 M. *Nanteuil-le-Haudouin*; 34 M. *Le Plessis-Belleville.*

From Le Plessis-Belleville a diligence (1 fr.) plies to Ermenonville *(Hôtel Lefèvre)*, a village 3 M. to the N.W., near the forest of the same name. It is known as the spot where J. J. Rousseau died and was buried in 1778, six weeks after his arrival to enjoy the retreat offered to him by the Marquis de Girardin. The Château, now the property of Prince Radziwill, is at the E. end of the village, and is shown in the absence of the proprietor. The Park, intersected by the road which continues the principal street of the village, was one of the finest laid out in the 18th cent., and is more in the English style than in that of Le Nôtre. The most interesting part is the Grand Parc, to the left of the road and in front of the château. The Ile des Peupliers, in a lake here, contains the empty tomb of Rousseau, his remains having been removed to the Panthéon (p. 234) in 1794. — The road passing in front of the château leads to Senlis (p. 355), 8 M. to the N.W. Mortefontaine (p. 352) lies 6 M. to the W. of Ermenonville.

38½ *Dammartin*; the small town lies 1¾ M. to the N.W. on a hill (omnibus 40 c.). About 1¼ M. to the S. (omnibus 30 c.) is the *Collège de Juilly*, founded in the 17th cent. by the fathers of the Oratory. Among its alumni have been many celebrated men.

We next pass the stations of *Thieux-Nantouillet*, (44½ M.) *Mitry-Claye*, (46 M.) *Villeparisis*, and, after skirting the *Canal de l'Ourcq* (p. 199), *Vaujours*. Between (49 M.) *Sevran-Livry* and (51 M.) *Aulnay-lès-Bondy*, the *Forêt de Bondy* appears on the left.

From Aulnay-lès-Bondy a branch-line runs to (12 M.) *Bondy*, on the line to Nancy; see *Baedeker's Northern France.*

54 M. *Le Bourget-Drancy*. Le Bourget, to the right, was the scene of sanguinary struggles between the French and Germans on Oct. 28-30th and Dec. 24th, 1870, in which the former were repulsed. A monument to the French soldiers has been erected. We here cross the Ligne de Grande-Ceinture. — 56 M. *Aubervilliers-la-Courneuve.* Aubervilliers, an uninteresting village to the right, is connected with Paris by a tramway (see Appx.). — To the right appears St. Denis, the road to which we cross at the station *Pont de Soissons*, where we also join the main Ligne du Nord. — 58 M. *La Plaine-St. Denis.* Then the station of *La Chapelle-Nord-Ceinture.*

60 M. *Paris* (Gare du Nord, p. 23).

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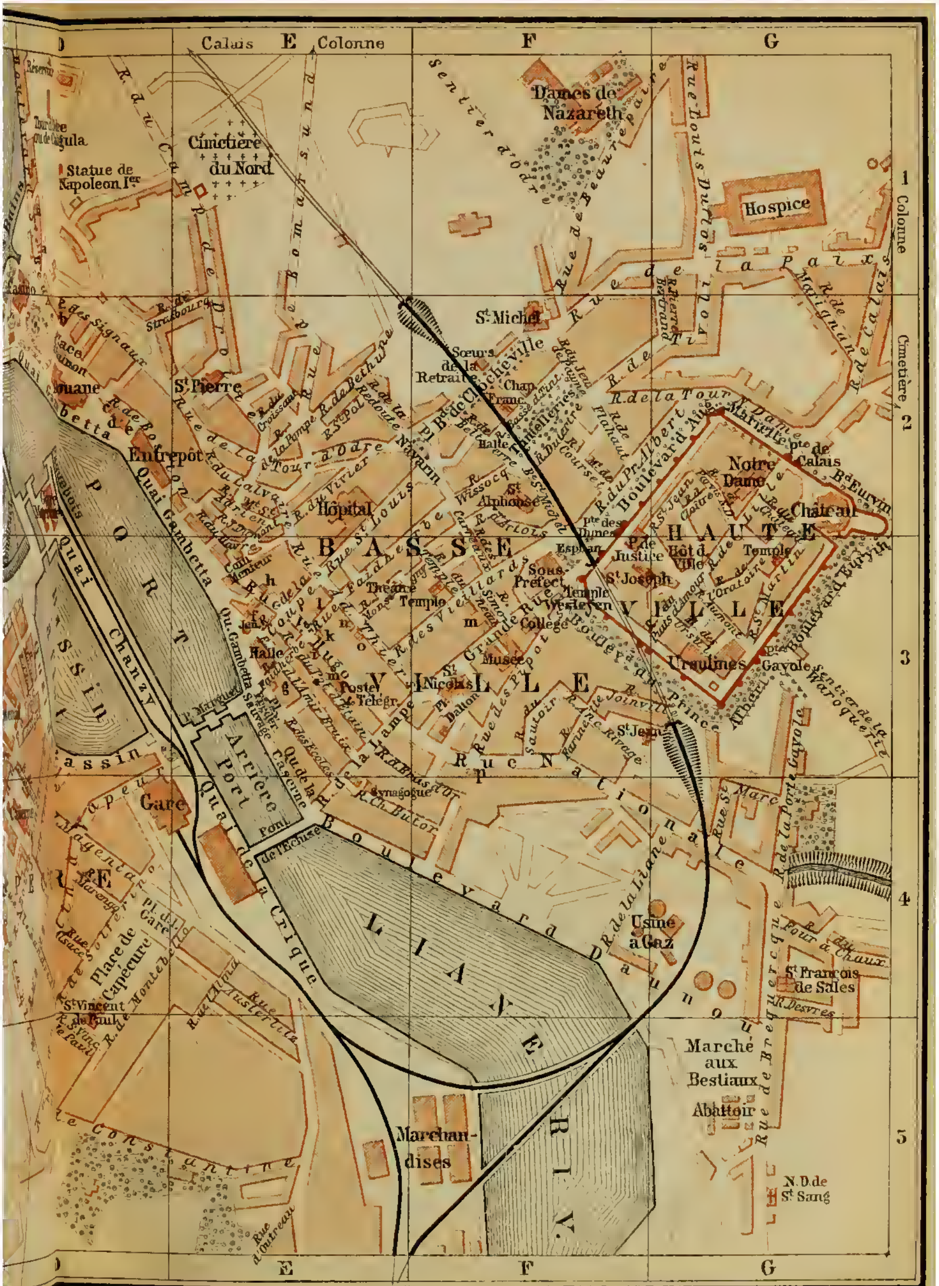


Wagner & Debes, Leipzig.

ROUTES FROM LONDON TO PARIS.†

23. By Folkestone, Boulogne, and Amiens.

255 M. By TIDAL EXPRESS TRAINS (see advertisements in 'Bradshaw'), from Charing Cross or Cannon Street, in 8-10 hrs., average sea-passage 2¼ hrs.; fares 2*l.* 15*s.*, 2*l.*, and 1*l.* 4*s.* (3rd cl. by night service only); return-tickets valid for one month 4*l.* 9*s.*, 3*l.* 8*s.* 6*d.*, and 2*l.* 2*s.* Passengers with single tickets may break their journey at the principal stations, and spend seven days on the route. Registered luggage is not examined before arrival at Paris.

By *Steamboat from London to Boutogne* daily during the season (see advertisements in 'Bradshaw') and thence to Paris by railway, a journey of 14-17 hrs. exclnsive of detention at Boulogne, where the trains do not correspond with the steamers; river-passage about 6 hrs., sea-passage 4-5 hrs.; fares 26*s.* 6*d.*, 22*s.*, 16*s*; tickets available for three days. This is the cheapest, and in favourable weather the pleasantest route.

Boulogne-sur-Mer. — **Hotels.** Near the baths: HÔTEL DU PAVILLON & DES BAINS DE MER (Pl. a; D, 1); DES ARMES DE ZÉLANDE & DU VIEUX PAVILLON (Pl. â; D, 1); DE LA PLAGE (Pl. â; D, 1); DE LA MARINE (Pl. b; D, 2), all in the Boul. Ste. Beuve; HÔT. FOLKESTONE (Pl. c; D, 2), HÔT. DE PARIS (Pl. d; D, 2), HÔT. WINDSOR (Pl. e; D, 2), Quai Gambetta (Nos. 74, 66, & 62). In the town: HÔTEL DES BAINS ET DE BELLEVUE (Pl. f; E, 3), Quai Gambetta and Rue Victor Hngo; HÔT. CHRISTOL (Pl. g; E, 3), Place Frédéric Sanvage 14; DE L'UNIVERS (Pl. h; E, 3), MEURICE (Pl. i; E, 2), HÔT. DU NORD & CONTINENTAL (Pl. k; E, 3), Rue Victor Hugo (Nos. 26, 35, 25); BEITISH HOTEL (Pl. 1; E, 3), Rue Faidherbe 27; H. DU LOUVRE (Pl. m; D, 3), near the station; etc. There are also nnmerons *maisons meublées*, *pensions*, and furnished apartments.

Restaurants. *Casino* (déj. 4, D. 5 fr.); *Restaur. Poirmeur*, on the E. jetty; *Hôtel de Flandre*, Quai Gambetta 52 (déj. 2, D. 2½ fr.); *Hôtel du Port*, Qnai Gambetta 34, déj. 2½, D. 3 fr.; also at the above-named hotels and at the railway-stations.

Cafés. *Grand Café de Boutogne*, *Continental*, Rne Adolphe Thiers 35 and 31; *Seigne*, opposite the theatre; etc.

Cabs. From 6 a.m. to midnight, per drive 1½ fr., per hour 2 fr.; from midnight to 6 a.m. 2 fr. and 2½ fr.; ontside the town, per hr. 2½ fr.

Tramway to the Etablissement de Bains from the Place Dalton (Pl. F, 3), 15 c.; from the Coin-Mentenr (Pl. E, 3), 10 c.

Baths. *Sea-baths* 1½ fr., including machine and towels; snbscription for 12 baths 9 fr. Hydropathic baths at the Casino. *Fresh water Baths* at the Hôtel des Bains.

Post and Telegraph Offices, Rue du Pot-d'Etain 12 (Pl. E, 3).

British Vice-Consul, *Capt. R. N. Surplice*, Rue Wissocq 14. — **American Vice-Consul,** *M. Flageotlet*, Rue de la Gare. — **Bankers,** *Adam & Co.*, Rne Victor Hugo 6. — *Merridew's Library*, Rue Victor Hngo 60.

Physicians. *Dr. Carr*, Rue Faidherbe 69; *Dr. Philip*, Rue Victor Hugo 33; *Dr. Docker*, homeopath, Rue Marignan 13. — **Dentists.** *Mr. Hitlman*, Rue Ad. Thier 29; *Mr. Manton*, Grande Rue 14; *Mr. J. McConaghey*, Rue Victor Hugo 44.

English Churches. *British Episcopal Church*, Rue du Temple; chaplain, Rev. Archdeacon Maule, LL.D., 95 Rue de la Paix. — *Holy Trinity*, Rue de la Lampe; Rev. E. R. Parr, M. A., 7 Boul. Daunon. — *St. John's*, Rue des Vieillards; Rev. J. H. Fry. The Sunday services at the three churches are at 11 and 7.30. — *New Wesleyan Methodist Church*, 70 Grande Rue; Rev. W. Barkell; services at 11 and 7.

† For farther details see *Baedeker's Northern France.*

Boulogne-sur-Mer, so called to distinguish it from Boulogne-sur-Seine near Paris, the *Rononia* (?) or *Gessoriacum* of the Romans, is an important seaport town, the capital of the Département Pas-de-Calais, situated at the mouth of the *Liane*, with a population of 46,000, of whom over 1000 are permanent English residents. The town may be said to combine a certain degree of English comfort with French taste. Its numerous schools enjoy a high reputation. The town is divided into the *Haute Ville*, or old town, on the height to the E., and the much larger *Basse Ville*, including the harbour. The part of the Basse Ville on the left or W. bank of the Liane is known as *Capécure*.

The *Harbour*, especially the E. part near the *Douane* (Pl. D, 2), presents a very busy scene. Boulogne stands next to Marseilles, Havre, and Bordeaux among the seaports of France. Its commercial importance is increasing, and in 1879 extensive operations were begun with the view of enlarging the port, but their completion has been deferred owing to lack of funds. Vessels are now able to enter and clear at low water. The *West Pier* stretches into the sea for a distance of 765 yds.

The *Gare Maritime* (Pl. D, 2), on the quay of the Folkestone steamers, is connected with the principal Railway Station (Pl. D, E, 4) by a short branch-line. On the right bank of the Liane, reached by the *Pont Marguet* (Pl. E, 3), the Quai Gambetta runs N. to the *Halle* (see p. 359) and to the *Douane* (Pl. D, 2), in front of which is a statue of *Jenner*, the discoverer of vaccination, by Eug. Paul.

The *Etablissement de Bains*, with its *Garden* and handsome *Casino* (Pl. D, 1, 2), lies farther to the E. Adm. 1 fr. (for the whole day 3 fr.), less to subscribers. The garden is always open to visitors, but non-subscribers pay 20 c. for admission on concert-days.

The *East Pier*, or *Jetée de l'Est* (Pl. B, C, 1, 2), which extends 650 yds. into the sea, is a favourite evening-promenade. — On the cliff, to the right, is a poor statue of *Napoleon I.*, erected by an Englishman on the site of a hut occupied by the emperor in 1804. Not far off is the ruined *Tour d'Ordre* ('Turris Ardens'; Pl. D, 1), a Roman beacon tower built under Caligula in 40 A. D.

We now return to visit the town. The *Rue Victor-Hugo* (Pl. E, 3) and its continuation the *Rue Nationale* contain the principal shops. The Rue Adolphe Thiers, parallel to the Rue Victor-Hugo, begins at the Place Dalton (Pl. F, 3), in which rises the church of *St. Nicholas* (17-18th cent.). The *Grande Rue* ascends from this point to the Haute Ville.

The *Museum* (Pl. F, 3), in the Grande Rue, contains ethnographical and historical collections, some Egyptian antiquities, and a picture gallery (open in summer daily, except Tues., 11-4; in winter on Sun., Wed., Thurs., and Sat.). The *Public Library*, on the second floor, contains 55,000 vols. and some interesting MSS. (open daily, except Frid., 10-4).

At the top of the Grande Rue, on the left, is the *Esplanade*, a small Place, adorned with a colossal bust of Henri II., by *David*, commemorating the restoration of the town to France by the English in the reign of that monarch (1550). In the *Boulevard Mariette*, farther on (Pl. G, 2), stands a bronze statue of *Mariette Bey*, the eminent Egyptologist, who was a native of Boulogne (1821-81). A little to the N. is a public park known as *Les Tintelleries* (Pl. F, 2; concerts in summer).

The HAUTE-VILLE (Pl. F, G, 2, 3), enclosed by ramparts (13th cent.), is entered by three gateways: the *Porte des Dunes*, the *Porte de Calais*, and the picturesque *Porte Gayole*. The *Hôtel de Ville* (Pl. G, 3) was erected in 1734 on the site of an ancient castle, where the crusader Godfrey de Bouillon was born in 1065.

The church of *Notre-Dame* (Pl. G, 2), a building in the degraded Italian style, erected in 1827-66, occupies the site of a Gothic church which was destroyed in 1793. Handsome high-altar in mosaic work, and richly ornamented Lady Chapel. Curious crypt (adm. 1 fr.). The lantern which surmounts the dome is crowned with a colossal statue of the Virgin, which forms the most conspicuous point in the whole town. Extensive *View, comprising the 'dunes', the plateau traversed by the railway to Calais, in the foreground Napoleon's Column, and in the distance, in clear weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the right, at the S. portal (adm. 1 fr.).

The *Château* (Pl. G, 2), in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, and dates from the 13th century. It is now converted into barracks (no admission).

The *Cemetery* of the Haute Ville (beyond Pl. G, 2) contains the graves of *Sir Harris Nicolas*, *Basil Montague*, and numerous other Englishmen.

The *Fish Market* is held early in the morning in the *Halle* (Pl. E, 3). The fishermen and their families occupy a separate quarter, *la Beurrière*, on the W. side of the town, and form one-tenth of the population. They partly adhere to the picturesque costume of their ancestors, and differ somewhat in character and customs from the other inhabitants of the town.

Boulogne possesses about 250 fishing-boats, which extend their voyages during the herring-fishery as far as the Scottish coast and Iceland, and in favourable seasons realise as much as 60,000*l*.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of Marshals Soult, Ney, Davoust, and Victor, and collected in the harbour a flotilla of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been in the course of formation for several years for this express purpose. Their union was prevented by the English fleet under Sir Robert Calder; and the victory of Nelson at Trafalgar, on 22nd Oct., 1805, completed the discomfiture of the undertaking.

NAPOLEON'S COLUMN, or the *Colonne de la Grande-Armée*, a Doric column, constructed by Marquise, 172 ft. in height, situated 2 M. from Boulogne on

the road to Calais (comp. Pl. G, 1), was founded in 1804 to commemorate the expedition against England, the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII. caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit is occupied by a statue of the emperor, one of *Bosio's* finest works. The pedestal is adorned with reliefs in bronze, representing emblems of war. The view from the top resembles that commanded by the dome of Notre-Dame (custodian 1/2 fr.).

From Boulogne to Paris.

159 M. Chemin de Fer du Nord. Express in 4¼, other trains in 6-7½ hrs. (fares 31 fr. 25, 23 fr. 45, 17 fr. 20 c.).

Quitting the handsome station of Boulogne, the train traverses the valley of the Liane. The country soon becomes flat and uninteresting. 3 M. *Pont-de-Briques;* 5½ M. *Hesdigneul.*

9 M. *Neufchâtel.* Beyond (17½ M.) *Etaples* the train crosses the *Baie de la Canche* by a viaduct. 20½ M. *St. Josse;* 32½ M. *Rang du Fliers-Verton*, the station for the (4 M.) small sea-bathing place of *Berck;* 28M. *Conchil-le-Temple;* 34 M. *Rue.*

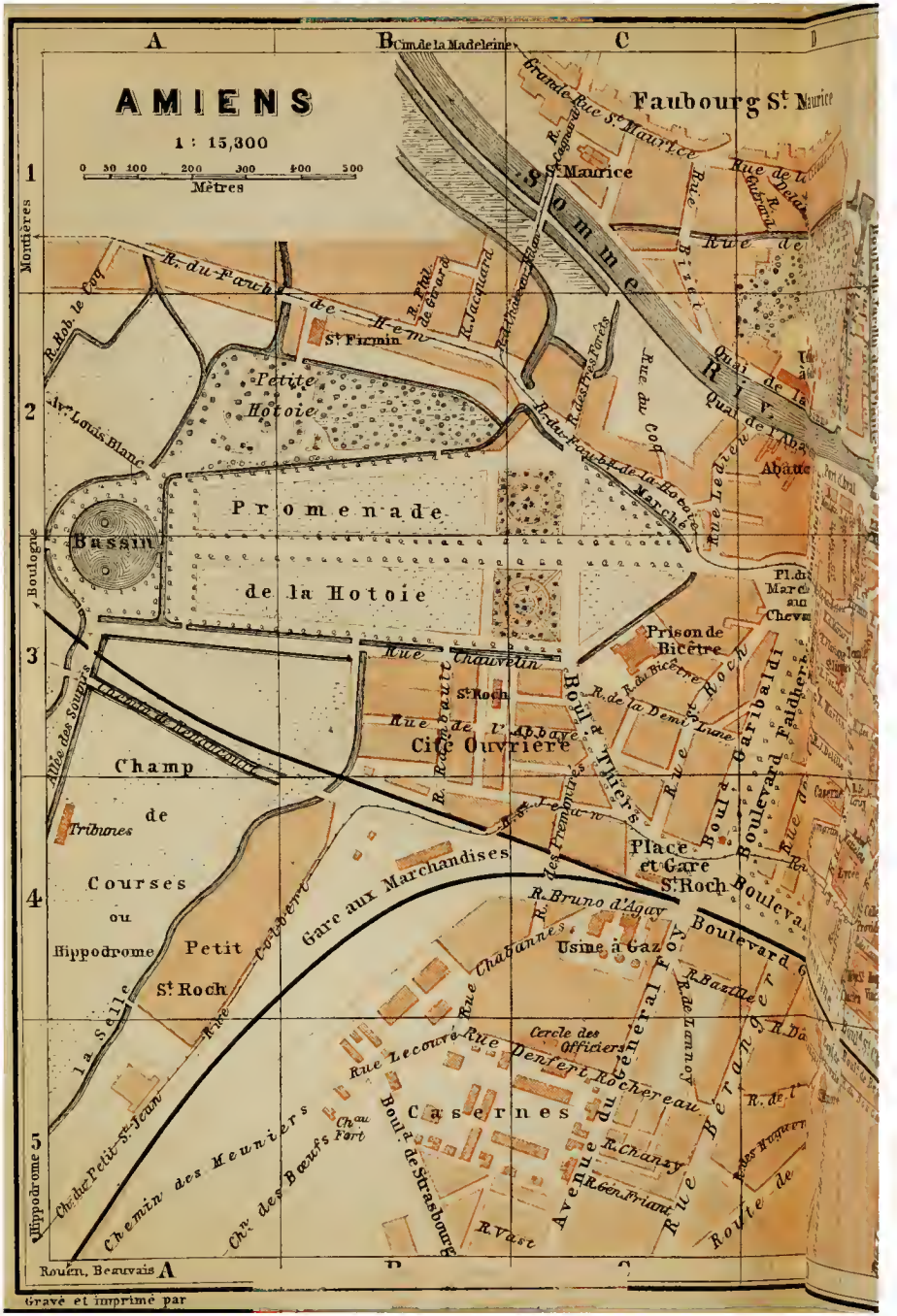
40½ M. *Noyelles* is situated in the midst of a dreary expanse of sand. — In the vicinity the *Somme* was crossed by Edward III. before the battle of Crécy in 1346. — Branch-line to the right to (8½ M.) *Cayeux*, viâ (4 M.) *St. Valéry-sur-Somme*, whence William the Conqueror set out for England in 1066. Another branch line runs to (5 M.) *Le Crotoy.*

49 M. **Abbeville** *(Hôtel de France; de la Tête-de-Boeuf; *Hôt. de la Gare)* is a cloth-manufacturing town, with 19,850 inhab., on the Somme, and connected with the sea by means of a canal. The principal building is the Gothic *Church of St. Wolfram*, founded in the 15th century. The Flamboyant portal of the *Church of St. Gilles* is also interesting. The *Musée Boucher-de-Perthes* chiefly consists of prehistoric antiquities. In the Place St. Pierre is a bronze statue of *Lesueur*, the composer (d. 1837), by Rochet; and the Place Courbet is embellished with a statue, by Falguière and Mercié, of *Admiral Courbet* (d. 1885), who was born at Abbeville.

From Abbeville a branch-line runs to (58½ M.) *Béthune*, viâ *St. Riquier;* and another to (19 M.) *Dompierre-sur-Authie;* see *Baedeker's Northern France.*

The scenery becomes more picturesque as the train ascends the fertile valley of the Somme. — 54½ M. *Pont-Remy.* — From (59½ M.) *Longpré* branch-lines diverge to *Le Tréport* and *Canaples.* — 64 M. *Hangest;* 68½ M. *Picquigny*, with the ruins of a stronghold of the 16th cent.; 71½ M. *Ailly-sur-Somme;* 72½ M. *Dreuil;* 75½ M. *St. Roch.* — The train now threads two short tunnels.

76½ M. **Amiens.** — **Hotels.** Hôtel Continental (Pl. a; F, 4), Rue des Trois-Cailloux 62, R. from 3 fr.; du Rhin (Pl. b; G, 4), de l'Univers (Pl. d; G, 4), both in the Rue Noyon, the street opposite the station, and somewhat expensive; Ecu de France (Pl. f; G, 4), in the same street, less pretending; de France et d'Angleterre (Pl. c; E, F, 4), Rue de la République 9, nearer the centre of the town; Boissy (Pl. g; E, 3), Rue Ste.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Grande Rue St. Maurice
St. Maurice
Rue de Beauvais
Rue de Cagny
Rue de Flixecourt
Somme
Rivière
Quai de la Rivière
Quai de l'Abbé
Abbaye
R. du Parc de Hem
St. Firmin
R. Rob. le Coq
Petite Hotoie
Av.t Louis Blanc
R. Pont de Grard
R. Jacquard
R. Rabelais
R. des Trois Forêts
Rue du Coq
R. du Fbg de la Hotoie
Marché
Rue Ledieu
Promenade
Bassin
de la Hotoie
Pl. du Marché au Chevaux
Prison de Bicêtre
Rue Chauvelin
R. du Bicêtre
R. de la Demi Lune
Rue Roc
Boul.d Oribaldi
Boulevard Faidherbe
St. Roch
Rue de l'Abbaye
Cité Ouvrière
R. Rambault
Boul.d Thiers
Champ de Courses ou Hippodrome
Tribunes
Allée des Soupirs
Chemin de Remontement
R. Les Tremoulins
Place et Gare St. Roch
Boulevard
Gare aux Marchandises
R. Bruno d'Agay
Usine à Gaz
Petit St. Roch
Rue Colbert
la Selle
Rue Chabannes
Rue Lecouvé
Rue Denfert Rochereau
Cercle des Officiers
Casernes
Ch.au Fort
Ch.e du Petit St. Jean
Chemin des Meuniers
Ch.e des Bœufs
Boul.d de Strasbourg
R. Chanzy
Avenue du Général Foy
Rue Bernardière
R. Gén.l Friant
R. Vast
Route de
Rouen, Beauvais
Gravé et imprimé par

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R. Eloi Morel
L. Citadelle
Bd. d. Célestins
R. Becquerelles
R. des Parcheminiers
R. des Coches
Rue des Clairons
Boul.d Baraban
R. des Teinturiers
Bd. St. Maurice
Bd. St. Sulpice
Boul.d du Jardin des Plantes
Quai de l'Ecluse
Rue Baillon
Jardin des Plantes
Usine à Gaz
Somme
Hôtel Dieu
Boulevard de Beauville
R. Tagault
St. Leu
R. Fernet
Boul.d du Cange
Port d'Aval
Place du Quai
Place Vogel
Boul.d du Port
R. Basse d. Tanneurs
R. des Tanneurs
R. des Tripes
R. du Don
Rue du Hocquet
Marché
Somme Riv.
Port d'Amont
R. d. l. Barette
Octroi
R. de la Voirie
St. Germain
R. St. Germain
Pl. St. Firmin
R. au Lin
R. Flamand
Temple
St. Jacques
R. Voclin
R. Martin
R. J. Delille
Caserne
R. d'Orfèvres
R. St. André
Evêché
Place Notre Dame
Cathédrale
Beffroi
Poste & Télégr.
Pl. de l'Hôtel de Ville
Pl. St. Martin
R. des Vergeaux
R. Henri IV
R. Cormont
Place St. Michel
R. Pierre d'Amiens
R. des Augustins
R. Constant
R. Desoudler
R. Mascle
R. du Bastion
R. des Capucins
R. Delambre
R. Duméril
Gambetta
Théâtre
Pal. de Justice
Rue Victor Hugo
Place d'Aguesseau
R. de la Vallée
Place de la Gare
Gare du Nord
R. d. l. Neuville
R. des Trois Cailloux
Rue de Noyon
Place St. Denis
Rue des Jacobins
Rue des Cordeliers
St. Remi
R. des Stes. Maries
Lycée
Rue de Beauvais
Collège d. l. Providence
Musée
Préfecture
R. Vivien
Rue Lamarck
Hosp. St. Charles
Hosp. St. Vinc. d. P.
Bibliothèque
Illustrations picardes
Lycée de Filles
Boulevard de Belfort
Bd. St. Michel
R. Jules-Barni
Franciscains
Ste. Famille
Séminaire
R. de Castille
Boul.d St. Charles
Boul.d de Beauvais
Boulevard du Mail
Boul.d Longueville
Jardin Anglais
R. du Fossé
Place Monplaisir
Rue Dijon
Rue Vulfran Warmé
St. Anne
R. Rigollot
R. Daire
Place Longueville
Cirque
St. Honoré
R. du Boucaque
Rue Lemattre
R. de la Pâture
Rue Voiture
St. Martin
R. Mon plaisir
Rue du Cange
Rue Pointin
Rue Gribeauval
Rue Jeanne Vascosan
Arras & Paris
St. Acheul
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Wagner & Debes, Leipzig.

Marguerite; DU COMMERCE (Pl. e; F, 4), Rue des Jacobins; DE LA PAIX, Rue Duméril (Pl. h; E, 4); DE LA CROIX BLANCHE, Rue de Beauvais 44 (Pl. E, 4); DE PARIS, at the Gare du Nord.

Restaurants. At the *Hôtel Continental* and the *Ecu de France; Restaur. de l'Est*, opposite the station; etc. D. 3¼ fr. — **Cafés.** *Taverne Lorraine*, *Cercle des Voyageurs*, both in the Rue des Trois-Cailloux.

Cabs. For 1-2 pers., per drive 75 c., per hr. 1½ fr.; 3-4 pers. 1 fr. and 2 fr.; each ¼ hr. extra 50 c.

Amiens, the ancient capital of Picardy, now that of the Department of the Somme, with 83,650 inhab., and one of the principal manufacturing towns in France, is situated on the *Somme* and its affluents the *Arve* and the *Selle*. These streams form numerous canals, which are invaluable for the industrial purposes of the town. The principal manufactures are linen, woollen stuffs, silk thread, cashmeres, and velvet. The lower part of the town, with its canals and narrow streets, is the manufacturing quarter, while the central part contains the best shops; the new town is separated from both these quarters by handsome boulevards. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the Prussians defeated the French near Amiens, and entered the town on the following day.

The exit from the station is in the boulevards, opposite the Rue de Noyon, which we follow to the PLACE ST. DENIS (Pl. F, G, 4), embellished with a bronze statue of *Ducange*, the eminent linguist (born at Amiens in 1610; d. 1688). The Rue Victor Hugo leads hence to the right, passing the modern *Palais de Justice*, to the —

*CATHEDRAL (Pl. F, 3), one of the most imposing Gothic churches in Europe, erected in 1220-1288 by the architects *Robert de Luzarche*, *Thomas de Cormont*, and his son *Renault*. Length 470 ft., length of transept 213 ft., width of nave 144 ft. The heaviness of the building is insufficiently relieved by the lofty spire over the transept, 392 ft. in height, or 145 ft. above the roof, re-erected in 1529. The two uncompleted towers of the W. façade belong to the 13th (the lower) and 15th cent., the former being 181 ft., the latter 210 ft. in height, but like the central spire they are too small for the edifice. The principal W. Portal, one of the finest parts of the building, was completed towards the end of the 14th century.

The *FAÇADE contains three lofty recessed porches, richly adorned with reliefs and statues. '*Le beau Dieu d'Amiens*' is an admirable figure of the Saviour which separates the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two colossal statues of kings of Judah, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers.

The *INTERIOR consists of nave, transept, aisles, and choir, all flanked with chapels. The nave rises to the very unusual height of 147 ft., being surpassed in this respect by the cathedral of Beauvais alone. The vaulting is borne by 126 remarkably bold columns, tapering towards the top. The stained glass in the rose-windows, triforium, and choir is ancient. The organ-loft dates from 1425, but has been modernised. The bronze monuments of the two bishops who founded the church, one on each side of the nave, are fine works of the 13th century. The wall of the choir is adorned with reliefs representing, on the N. side the history of John the Baptist, on the S. side the life of St. Firmin, sculptured in 1489

and 1530. Behind the high-altar is the '*enfant pleureur*', a much admired, but overrated weeping angel, by Blasset. At the entrance to the choir are large marble statues of St. Vincent de Paul and S. Carlo Borromeo. The transept contains some interesting reliefs, painted and gilded, of the beginning of the 16th century.

The **Choir Stalls*, 110 in number, are fine specimens of carving executed in 1508-22. There are no fewer than 3650 figures. The subjects are Scriptural, and also represent different worldly occupations.

The traveller should not neglect to visit the *Triforium*, which commands a good survey of the interior of the church, and ascend thence to the external galleries and the tower.

At the back of the church rises a statue in bronze of *Peter the Hermit* (Pl. F, 3), or Pierre of Amiens, the promoter of the first crusade.

To the N. of the cathedral is the church of *St. Leu* (Pl. F, 2), and nearer the centre of the town is *St. Germain* (Pl. E, 3), two Gothic churches of the 15th cent., with elegant towers. The street passing in front of the latter leads to a square in which rise the *Belfry* (Pl. E, 3), an eccentric edifice of 1748 (restored in 1865) and the *Hôtel de Ville* (Pl. E, 3), lately enlarged and almost entirely rebuilt.

The **Musée de Picardie* (Pl. E, 4), in the Rue de la République, is open on Sun., Tues., Thurs., 12 to 4 or 5 (at other times for a fee). The collections on the ground-floor include mediæval carvings; Roman antiquities (tomb-reliefs, leaden coffins, bronzes, glass); a fine mosaic found at Amiens in 1857, with interesting arrangement of colours; faïence from Nevers and Beauvais; a few Greek antiquities (statue of Diana; mosaic of Apollo); and a collection of modern sculptures. On the first floor are about 250 French paintings, chiefly of the beginning of the present century (David, Gérôme, etc.). — In the same street is the *Bibliothèque Communale* (Pl. E, 4).

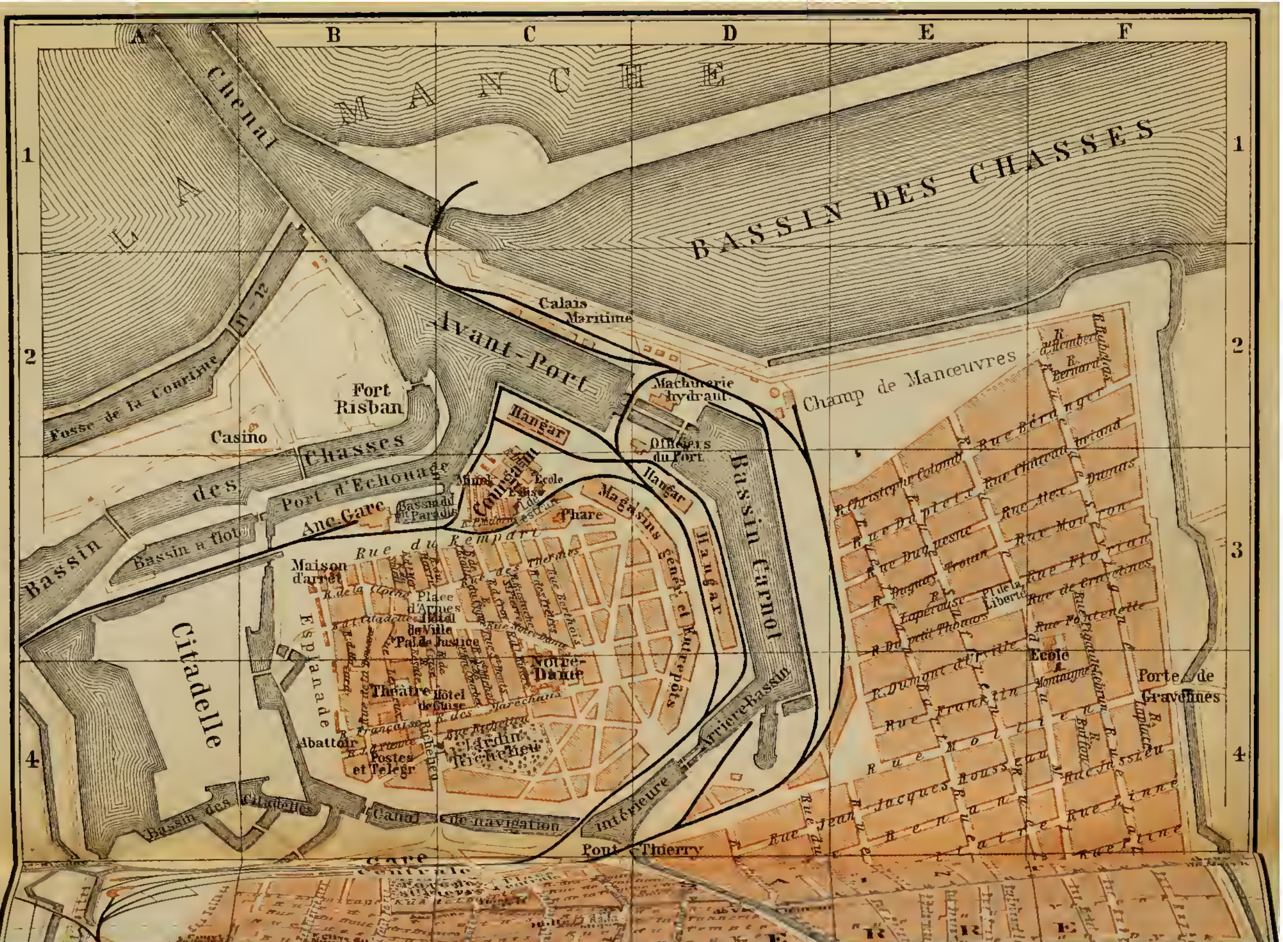
In a street running parallel with the Boul. du Mail, to the N., is a monument called the *Illustrations Picardes* (Pl. F, 4), consisting of a figure of Picardy, surrounded with statues and busts of eminent natives of that province. — On the W. side of the town is the pleasant *Promenade de la Hotoie* (Pl. A, B, 2, 3).

A branch-line connects Amiens with *Rouen* (in 2-3¾ hrs.).

Beyond Amiens we cross the *Arve*. 79½ M. *Longueau* (Buffet), junction of a line to *Arras (Lille)*. Near (82½ M.) *Boves* is a ruined château in which Henri IV. often resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye*. — 93½ M. *La Faloise*. At the village of *Folleville*, 1¾ M. to the S.E., are the ruins of a château, and a late-Gothic church containing a monument by Ant. della Porta. — From (99½ M.) *Breteuil-Gare* a branch-line leads to the (4½ M.) small town of *Breteuil* (3100 inhab.).

104 M. *St. Just-en-Chaussée*, the centre of a hosiery-manufacturing district, and the junction of lines to Beauvais and *Douai*.

117½ M. **Clermont de l'Oise** *(Hôtel St. André)*, a town with 5617 inhab., pleasantly situated on a hill, is commanded by an an-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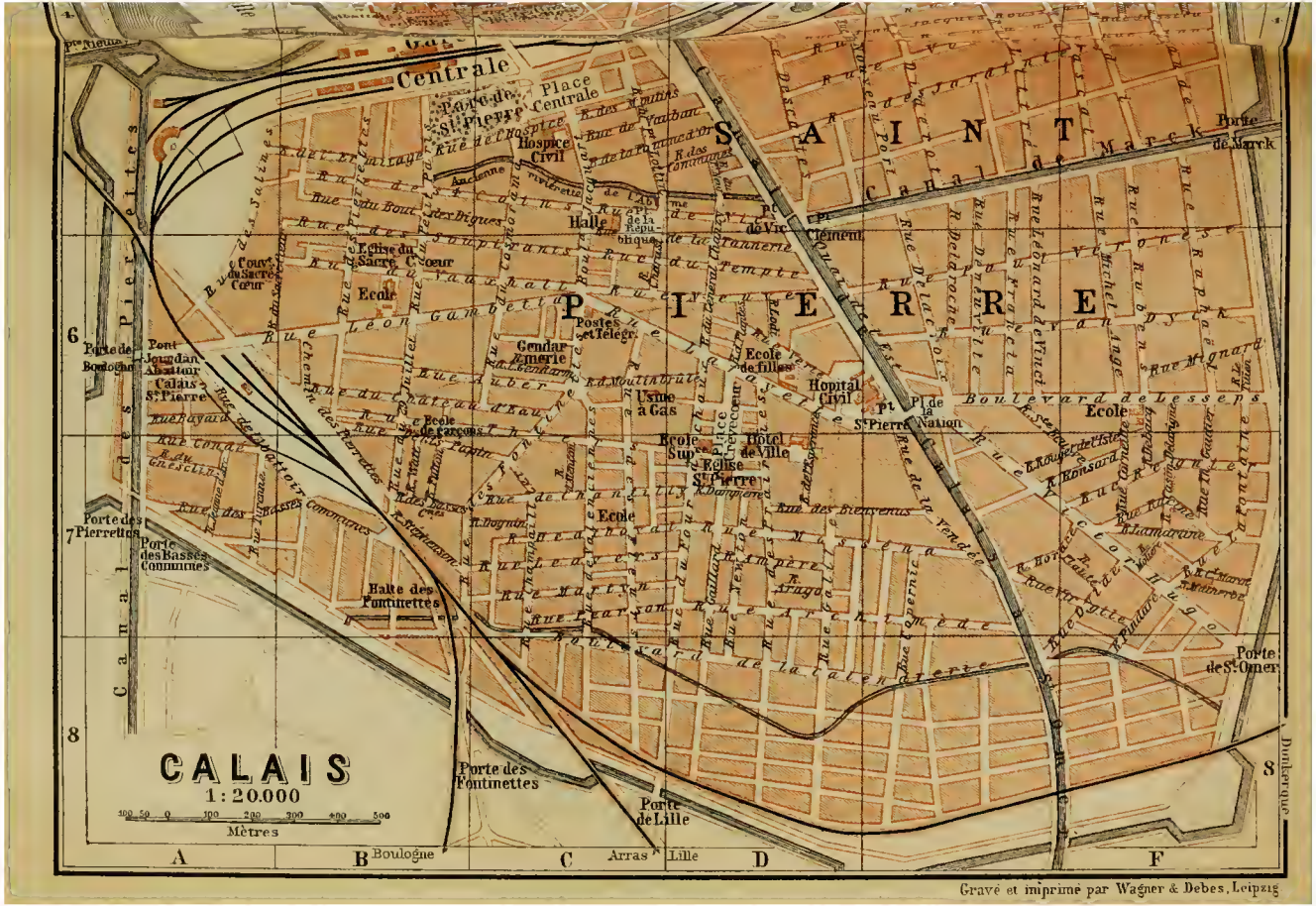
Avant-Port
Calais Maritime
Fosse de la Courtine
Fort Risban
Casino
Bassin des Chasses
Port d'Echouage
Bassin à flot
Anc. Gare
Bassin du Paradis
Courgain
École
Phare
Hangar
Machinerie hydraul.
Officiers du Port
Bassin Carnot
Magasins génér. et Entrepôts
Champ de Manœuvres
Rue du Rempart
Maison d'arrêt
Place d'Armes
Hôtel de Ville
Pal. de Justice
Notre-Dame
Rue Berthois
Théâtre
Hôtel de Guise
Jardin Richelieu
Richelieu
Abattoir
Postes et Télégr.
Esplanade
Citadelle
Bassin des Citadelles
Canal de navigation
intérieure
Arrière-Bassin
Pont Thierry
Gare Centrale
Rue Béranger
Rue Chateaubriand
Rue Dumas
Rue Alex. Dumas
Rue Mouron
Rue Dupleix
Rue Duquesne
Rue Florian
Rue de Gravelines
Rue Fontenelle
Rue Franklin
Rue Molière
Rue Jean-Jacques Rousseau
Rue Jussieu
Rue Renan
Rue Lafayette
Rue Linné
Rue Montaigne
Rue Buffon
R. Laplace
Rue Vigier-Lebrun
R. Lapérouse
R. du petit Thomas
R. Dumont d'Urville
R. Christophe Colomb
Pl. de la Liberté
École
Porte de Gravelines
R. Rubelais
R. d'Alembert
R. Bernard



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cient castle now used as a prison for women. Above the town rises the church of *St. Samson*, of the 14th and 16th centuries. The *Hôtel de Ville*, built in 1320 and restored in 1887, is said to be the oldest in the N. of France. The country here is well-peopled and picturesque. Branch-lines to Compiègne and to Beauvais.

122½ M. *Liancourt-sous-Clermont*, with 4033 inhab., is a manufacturing town. Part of an old château of the dukes of Rochefoucauld-Liancourt is still standing here. It was rebuilt by Jeanne de Schomberg in 1640, and has a beautiful park. The church contains two good marble monuments. By the desire of Henri IV., Gabrielle d'Estrées was married to a certain Seigneur de Liancourt, a man of deformed person and deficient intellect, on condition that he should never see her again after the ceremony.

127 M. *Creil*, beyond which the train skirts the *Oise*. Large porcelain-factory on an island in the river.

From Creil to (159 M.) Paris, see R. 22.

24. By Dover, Calais, and Amiens.

283 M. By Express (see 'Bradshaw'), starting from Charing Cross, Cannon Street, Victoria, Holborn Viaduct, and St. Paul's stations, in 8-11½ hrs.; sea-passage 1-1¾ hr.; fare 3*l.*, 2*l.* 3*s.* 6*d.*, and 1*l.* 6*s.* 9*d.* (3rd cl. by night service only); tickets available for seven days, with option of halting at Dover, Calais, and Amiens; return-tickets, valid for one month, 4*l.* 9*s.*, 3*l.* 8*s.* 6*d.*, and 2*l.* 2*s.* — Luggage should be registered before leaving England, to avoid examination at Calais.

Calais. — **Hotels.** Terminus, at the Gare Maritime (Pl. C, 2); Buffet-Hôtel, at the Central Station (Pl. B, 5); Meurice, Rue de Guise 7 (Pl. B, 3, 4); Dessin, Rue Amiral-Courbet 5 (Pl. C, 3); Sauvage; Hôtel du Commerce; de Londres, Rue de la Cloche. — **Restaurants.** At the *Maritime* and *Central Stations*. *Sainsard*, Rue de la Cloche; *Sauvage*, Rue de Guise; *Railway Restaurant*. — **Cafés:** *de Bellevue*, *de France*, *du Globe*, Place d'Armes. — *Sea-Bathing:* to the N. of the Bassin de Retenue.

British Consul, *E. W. Bonham, Esq.*, 1 Rue de Croy; Vice-consul, *W. Thomsett, Esq.*, Rue des Thermes 21. — **United States Consul**, *J. P. Vendroux*, Rue Leveux 20.

English Church, Rue du Moulin-Brulé; minister, *Rev. M. H. Umbers*, *M. A.* — *Wesleyan Chapel*, Rue du Temple. Services in both at 11 a. m. and 6.30 p.m.

Calais, a town with 56,867 inhab., including *St. Pierre-lès-Calais*, with which it was united in 1885, and a fortress of the first class, derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. Dover is 18 M. distant. About 260,000 travellers pass through the town annually. Calais contains about 1500 English residents, chiefly engaged in its extensive tulle-manufactories.

The *Harbour*, which is accessible at all states of the tide, has been doubled in size by extensive new works, recently completed at a cost of over 1,500,000*l.* The *Old Harbour*, with the former railway-station, lies nearest to the Place d'Armes; the imposing **New Harbour* farther to the E. The new *Gare Maritime* (Pl. C, 2), where passengers from England find the train for Paris waiting, is

situated on the N.E. side of the *Avant-Port* (Pl. B, C, 2), and is connected by a short branch-line, skirting the new harbour, with the *Gare Centrale* (see below).

The old *Hôtel de Ville* (Pl. B, C, 3), in the Place d'Armes, the handsomest edifice in the town, was erected in 1740 on the site of an older building of which the tower still remains (15th cent.). It is adorned with busts of the *Duc de Guise*, 'libérateur de Calais en 1558', and *Richelieu*, the founder of the citadel in 1634. — The church of *Notre-Dame*, on the E. side of the town, dating from the 12th and chiefly from the 14th cent., has been modernised. The handsome marble altar, an Assumption by *Zeghers* (1628), and a Descent from the Cross by *Rubens* (?) may be inspected.

At the end of the Rue de Guise, leading S. from the Place d'Armes, is the *Hôtel de Guise* (Pl. B, C, 4), in the English Tudor style, originally founded by Edward III. as a guildhouse for the wool-staplers.

The *Gare Centrale* (Pl. B, 5) lies between Calais proper and St. Pierre. Near it, on the St. Pierre side, are a pretty *Park* and the *Place Centrale* (Pl. C, 5), in which a new Hôtel de Ville is to be erected.

St. Pierre-les-Calais is the industrial and commercial part of Calais. Its prosperity is due chiefly to its extensive manufacture of tulle, an industry which was introduced from Nottingham in 1818. The *Church of St. Pierre* (Pl. D, 7), built in 1862-70, and the *Hôtel de Ville* are both situated in the Place Crèvecœur.

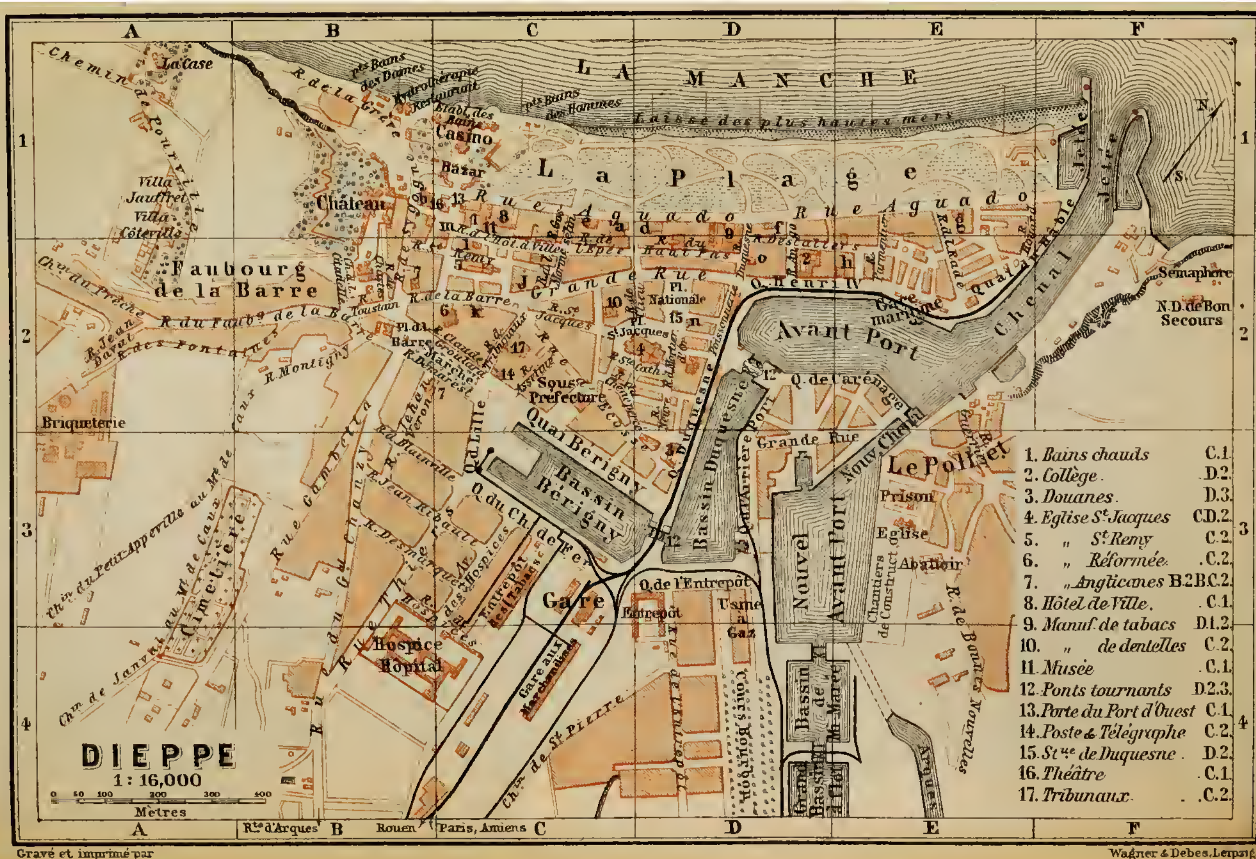
From Calais to Boulogne. Passengers from England find the train for Paris waiting at the Gare Maritime. $1^3/_4$ M. *Calais-Ville* (central station, see above); 3 M. *Fontinettes*, still within the new fortifications of Calais. 5 M. *Frethun;* $11^3/_4$ M. *Caffiers*. — 17 M. *Marquise*, a small town with marble quarries, is 7 M. from *Cap Gris Nez*, the nearest point to the English coast, and the proposed starting-point of the submarine tunnel between France and England.

26 M. *Boulogne*, and thence to Paris, see R. 23.

25. By Newhaven, Dieppe, and Rouen.

By Express from Victoria and London Bridge stations (see 'Bradshaw') in $9^3/_4$ (day-service, summer only) or 11 hrs. (night service, all the year round); single tickets, available for seven days, 34*s.* 7*d.*, 25*s.* 7*d.*, 18*s.* 7*d.*; return-tickets, available for one month, 58*s.* 3*d.*, 42*s.* 3*d.*, 33*s.* 3*d.*, available for 2 months, 63*s.* 9*d.*, 46*s.* 1*d.*, 36*s.* 3*d.*; sea-passage 4-6 hours. Luggage should be registered at London or Newhaven in order to avoid examination at Dieppe; in returning, luggage registered to London is examined at Newhaven. This route from London to Paris is one of the cheapest and most interesting.

Dieppe. — **Hotels.** Hôtel Royal (Pl. a; C, 1), Grand Hôtel Français (Pl. b; B, 1), Grand Hôtel Métropole & des Bains (Pl. d; D, 1), du Rhin et de Newhaven (Pl. e; C, 1), des Etrangers (Pl. f; D, 1), Grand Hôtel (Pl. g; E, 1), all in the Rue Aguado, facing the sea and somewhat expensive (déj. 4, D. 5 fr.). — Grand Hôtel du Nord et Victoria (Pl. h; E, 2), Quai Henri IV., opposite the steamboat-wharf; de la Paix (Pl. j; C, 2), Grande Rue 212; Chariot d'Or (Pl. 1; C, 2), Rue de la Barre; de Paris


DIEPPE
1 : 16,000
Mètres
La Manche
La Plage
Laisse des plus hautes mers
Faubourg de la Barre
Château
Casino
Bazar
Avant Port
Nouvel Avant Port
Bassin Duquesne
Bassin Bérigny
Quai Bérigny
Gare
Gare aux Marchandises
Le Pollet
Prison
Église
Abattoir
Chantiers de Construct.
Hospice
Hôpital
Cimetière
Sous Préfecture
Grande Rue
Rue Aguado
Chenal
Jetée
Sémaphore
N.D. de Bon Secours
Cours Bourbon
Usine à Gaz
Entrepôt
Briqueterie
La Case
Villa Jauffret
Villa Côteville
Chemin de Pourville
R. de Bonnes Nouvelles
Arques
Rte d'Arques
Rouen
Paris, Amiens
1. Bains chauds C.1.
2. Collège D.2.
3. Douanes D.3.
4. Eglise St Jacques C.D.2.
5. „ St Remy C.2.
6. „ Réformée C.2.
7. „ Anglicanes B.2 B.C.2.
8. Hôtel de Ville C.1.
9. Manuf. de tabacs D.1.2.
10. „ de dentelles C.2.
11. Musée C.1.
12. Ponts tournants D.2.3.
13. Porte du Port d'Ouest C.1.
14. Poste & Télégraphe C.2.
15. Stue de Duquesne D.2.
16. Théâtre C.1.
17. Tribunaux C.2.
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(Pl. 1; C, 1), Place de la Comédie; DES FAMILLES (Pl. 1; C, 2), Rue de l'Hôtel de Ville 29. — HÔTEL DU GLOBE (Pl. o; D, 2), Rue Duquesne 8, near the beach; *DU COMMERCE (Pl. n; D, 2), Place Nationale. Travellers are recommended to ascertain the prices beforehand. — *Furnished Apartments* are also easily found in the Rue Aguado.

Restaurants. *Café-Restaurant du Casino*, on the beach, see below; *Au Faisan Doré*, Grande Rue 74 (déj. 2, D. 2½ fr.); *de la Place Nationale*, Grande Rue 30 (déj. 1¾, D. 2¼ fr.); *Hôtel des Arcades*, Arcades de la Bourse, déj. 1¾, D. 2 fr.; *Buffet*, at the Gare Maritime.

Cafés. *Café Suisse*, Grande Rue 1, and in the Arcades; *Café de Rouen*, *Café des Tribunaux*, both at the other end of the Grande Rue.

Cabs with seats for two pers. 1¼ fr. per drive (after midnight 2 fr.), 2 or 2½ fr. per hr.; with four seats 1½-2½ and 2½-3 fr. respectively.

Steamboats to Newhaven twice a day in summer, daily in winter.

British Vice-Consul, *H. W. Lee-Jortin, Esq.*

English Church, Rue Asseline; services on Sun. at 11 and 7 (in summer 7.30). Chaplain, *Rev. Jas. Hamilton, M. A.*

The *Carved Ivory* and *Lace* of Dieppe are specialties of the place.

Dieppe, with 22,770 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Arques*, which forms a harbour capable of containing vessels of considerable size. The estuary was formerly called the '*Deep*', from which the town derives its name. In spite of the vicinity of Havre, Dieppe still carries on a considerable trade in coals with England and in timber with Norway and Sweden. Fish is, however, the staple commodity of the place. Dieppe is also a fashionable watering-place, being annually visited by numerous English, as well as French families.

The *Gare Maritime* (Pl. E, 2) and the *Steamboat Quays* are on the N. side of the *Avant Port*, or outer harbour. To the S.W., beyond the *Bassins Duquesne* and *Bérigny*, lies the *Central Station* (Pl. C, 3); and to the E., between the Bassin Duquesne, and the suburb of *Le Pollet* (Pl. E, 3), inhabited by sailors and fishermen said to be of Venetian origin, are several new basins, opened in 1887.

Along the N. side of the town, between the sea and the Rue Aguado, in which are the principal hotels, stretches *La Plage* (Pl. C, D, E, 1), a handsome marine park or promenade, ⅔ M. long. At its W. extremity is the *Casino* or *Etablissement de Bains* (Pl. C, 1), the principal attraction for visitors, a handsome brick and glass structure replete with every convenience and including a small theatre (adm. in the forenoon 50 c., afternoon 1 fr., evening or whole day 3 fr.; less for subscribers). In front of it are placed about 200 small tents, used as dressing-rooms, from which the bathers descend into the water, accompanied by a *guide-baigneur*, if necessary. In fine weather the scene is very amusing, and novel withal to the English visitor.

On a precipitous white cliff at the W. extremity of the Plage rises the handsome *Castle* (Pl. B, 1, 2), with its massive walls, towers, and bastions, erected in 1435 as a defence against the English. In 1694, however, it was unable to resist the cannonade of the English fleet, then returning from an unsuccessful attack on Brest, and the unequal contest resulted in the total destruction of the town. The view from the castle is very extensive.

The church of *St. Remy* (Pl. 5; C, 2), not far from the castle, in a mixed style of the 16th and 17th cent., contains huge round columns and some good sculptures. — The church of *St. Jacques* (Pl. 4; C, D, 2), the patron-saint of fishermen, in the *Place Nationale*, is an interesting florid Gothic edifice dating from the 12-16th centuries. It contains numerous rich sculptures and stained-glass windows. Near the church is the *Statue of Duquesne* (Pl. 15; D, 2), erected in 1844, a celebrated admiral and native of Dieppe (d. 1687). — To the E. of the entrance to the harbour is the modern Gothic church of *Notre-Dame-de-Bon-Secours* (Pl. F, 2). The *Musée* (Pl. 11; C, 1) contains antiquities found in the neighbourhood.

The most interesting point in the environs of Dieppe is the ruined castle of **Arques** (*Hôtel du Château; Henri IV.*, unpretending), situated 4 M. to the S. E., and memorable as the scene of a victory gained by Henri IV. over the League in 1589. The excursion may be made by train or by omnibus (there and back 2 fr.). The *View from the castle embraces the valleys of the *Arques*, the *Béthune*, and the *Eaulne*.

Other excursions may be made to *Varangeville*, *Puys*, *Cité de Limes* or *Camp de César*, and *Berneval*, all on the coast.

From Dieppe to Paris.

125½ M. Railway viâ Rouen in 3¾-7⅓ hrs. (fares 20 fr. 75, 15 fr. 60, 11 fr. 45 c.). — Another line leads viâ *Neufchâtel*, *Gournay*, *Gisors*, and *Pontoise* (in 4-5½ hrs.; fares the same).

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and then enters the valley of the *Scie*, which it crosses 22 times. After passing several unimportant stations, it reaches (32 M.) *Malaunay* (p. 375), where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is cheerful and picturesque, abounding in cotton and other factories.

38 M. **Rouen.** — **Hotels.** *Grand Hôtel d'Angleterre (Pl. a; C, D, 3, 4), Cours Boïeldieu 7-8; *du Nord (Pl. c; C, 3), Rue de la Grosse-Horloge 91; de Paris (Pl. d; D, 4), Quai de Paris 51; *de France (Pl. e; D, 2), Rue des Carmes 99; all these of the first class, R. 2½-12 fr. (enquiry should be made beforehand), L. ¾-1, A. ¾-1, déj. à la carte, D. 3½-4½ fr. — Less pretending: Hôtel d'Albion (Pl. b; C, 4), Quai de la Bourse 16; de la Poste (Pl. f; C, 2), Rue Jeanne d'Arc 72, R. 2 fr., A. 50 c.; de la Côte-de-Baleine (Pl. g; D, 3), Rue du Bac 18-20; Lisieux (Pl. h; D, 3), Rue de la Savonnerie 4; Hôtel du Dauphin et d'Espagne (Pl. i; D, 3), Place de la République; Victoria (Pl. j; C, 1), near the station on the right bank, unpretending.

Restaurants. **Moulin*, Rue Jacques-le-Lieur 10, behind the Hôtel d'Angleterre, expensive; *Pomet*, Quai de Paris 34; *Hôtel de Paris*, see above; *Guilmet*, Rue des Charrettes 46, also behind the Hôtel d'Angleterre (déj. 1½, D. 1¾ or 2 fr.); *de Paris*, Rue de la Grosse-Horloge 95 (same charges).

Cafés. *Thillard*, Cours Boïeldieu 5; *Boïeldieu*, *Victor*, in the theatre; *Houdard*, Quai de Paris 58; *de l'Univers*, Place Notre-Dame, etc. — *Brasserie-Restaurant de l'Epoque*, Rue Guillaume-le-Conquérant 11 (Pl. C, 2, 3), with a small garden.

Tramways traverse some of the principal streets and also extend to the suburbs: fares 10-50 c. — *Omnibus* to Bon-Secours, starting from the stone bridge, 60 c.; to Bois Guillaume 60 c.

Cabs, '*Coupés*' or '*Citadines*', with 3 seats, 1½ fr. per drive, 2 fr. per hour; at night (12-6 a.m.) 2½ or 3 fr.; *Fiacres*, with 4 seats, per drive 2 or 2½, at night 3½ or 4 fr. — Each trunk 20 c.

Post and Telegraph Offices, Rue Jeanne d'Arc 45 (Pl. C, 2).

ROUEN
1 : 20,000
0 50 100 200 300 400 500 600
Mètres
Cimetière St Gervais
St Gervais
Gare de l'Ouest
Rive Droite
St Romain
Télégraphe
Tour Jeanne d'Arc
Boulevard Jeanne d'Arc
St Patrice
St Godard
St Laurent
Musée
Ranque de France
Place Cauchoise
Hôtel Dieu
St Madeleine
Faubg Cauchoise
Rue du Contrat Social
Rue Duguay Trouin
Rue de Crosne
Vieux Marché
Préfecture
Hôt du Bourgth
St Eloi
Tour St André
St Vincent
Tribunal de Commerce
Théâtre des Arts
Av. de la Madeleine
Avenue du Mont Riboudet
Quai du Havre
Quai de la Bourse
Quai de Paris
Bateaux omnibus
SEINE
Quai Jean de Bethencourt
Quai Cavelier de la Salle
Quai St Sever
Docks
Place St Sever
Forges Rouennaises
Boulevard d'Orléans
Gare des Marchandises
Gare d'Orléans
Faubg Sever
Usine à Gaz
Rue des Emmurées
Rue Jean Rondeaux
Rue Forfait
Rue Jouffroy
Elbeuf
Petit Quevilly, Jardin des Plantes, Sotteville
Quatre-Mares
Gravé et imprimé par

E
F
G
Fg Beauvoisine
Boulevard Beauvoisine
Faubg Saint
Hilaire
St Hilaire
Lycée
Séminaire
Caserne
Hospice
Général
Faubg
Martainville
Place de l'Hôt. de V.
Hôtel de Ville
St Ouen
Gare du Nord
Rue d'Amiens
Rue Martainville
Place et Marché St Marc
Caserne
Champ de Mars
Côte Ste Catherine
Avenue St Paul
Halles
Quai de Paris
Ile Lacroix
Quai d'Elbeuf
Gare de l'Ouest
(Rive Gauche)
Avenue du Grand Cours
Ile Brouilly
Mares
Paris
Wagner & Debes, Leipzig

British Consul, *Lieut. H. E. O'Neill, R. N.* — **American Consul**, *Chas. Williams, Esq.*, Rue Thiers 38; Vice Consul, *E. M. J. Dellepiane.*

English Church Service in *All Saints' Church*, Ile de la Croix, by the stone bridge; services on Sun. at 11 and 3. Chaplain, *Rev. Rob. Douglas, M. A.* — *Wesleyan Church* at the corner of the Rue Grand Pont and the Rue Madeleine; services on Sun. at 11 and 6.30.

Rouen, the Roman *Rotomagus*, formerly the capital of Normandy, now that of the Department of the Seine-Inférieure, with 112,350 inhab., exclusive of the suburbs, is a very important cotton manufacturing place, sometimes not very aptly called the Manchester of France. It is the richest of French cities in mediæval architecture, though the construction within the last thirty years of handsome streets like those of Paris has swept most of the quaint old houses that abounded in the former crooked and picturesque but not very healthy streets. The old walls of the town, which bade defiance to Henry V. of England in 1415 and to Henri IV. of France in 1592, have been converted into boulevards planted with trees.

Quitting the *Gare de la Rive Droite* (Pl. C, 1) we turn to the left by the Rue Verte, cross the boulevards, and enter the broad and handsome *Rue Jeanne d'Arc*, which runs in a straight line to the Seine. To the left is the *Tour de Jeanne d'Arc* (Pl. C, 1), the donjon of a castle which was the scene of the trial of Joan of Arc; the tower in which she was imprisoned was pulled down in 1809. — On the W. side of the *Jardin Solférino* (Pl. C, 2), farther on, is the Musée (p. 370).

The ***Palais de Justice** (Pl. C, D, 2, 3), in the late florid Gothic style, resembles the handsome town-halls of Belgium, although consisting of a single story only. The central part of the edifice and the projecting wings form an entrance-court, enclosed by a railing. The left wing, the *Salle des Procureurs* or *des Pas-Perdus*, erected in 1493, is a spacious hall with an open roof, once used as an exchange. The central part was erected six years later, for the *Cour de l'Echiquier*, the supreme tribunal of Normandy, which under Francis I. was styled 'parlement'. The assizes are now held here. The concierge lives in the right wing, a modern addition. — The Rue St. Lô, or the Rue aux Juifs, leads hence to the E. to the Rue des Carmes, through which we descend to the right to the —

***Cathedral**, or *Notre-Dame* (Pl. D, 3), the principal parts of which date from 1207-80, one of the grandest Gothic edifices in Normandy, although remarkably unsymmetrical in plan. The central portal of the W. façade, towards the Place, was erected by Cardinal d'Amboise, the favourite minister of Louis XII., at the beginning of the 16th cent., and profusely decorated in the florid style. The sculptures over the chief entrance, of no great merit, represent the Genealogy of Christ, with the Beheading of John the Baptist on the left, and the Virgin and saints on the right. The two unfinished towers of the façade are of unequal height. The **Tour de Beurre*, the loftier and more beautiful, 252 ft. in height, derives

its name from having been erected with the money paid for indulgences to eat butter during Lent. The other, the *Tour St. Romain*, is 245 ft. high; with the exception of the highest story, it dates from the 12th cent., and is thus the oldest part of the whole building. The beautiful *Central Tower*, over the transept, is surmounted by an incongruous iron spire (since a fire in 1822), which reaches the height of 465 ft. A spiral staircase ascends to the summit (1-4 pers. 2 fr.). The two side-portals, dating from the 15th cent., are of great interest, especially that on the N., called the **Portail des Libraires* from the book-stalls that once occupied the court.

The Interior of the church (447 ft. in length; transept 177 ft. in length; nave and aisles 105 ft. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose-windows in the nave and transepts. Part of the stained glass dates from the 13th century. The first chapel on the right, in the Tour de Beurre, contains a large altarpiece, representing the Crucifixion and the Martyrdom of St. Stephen, and also several monuments of the 13th and 14th centuries. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Normandy, and the corresponding chapel on the N. side that of his son *William, Longue-Epée* (d. 943). The *Chapelle du Christ*, adjoining the high-altar, contains an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Coeur-de-Lion* (d. 1199), discovered in 1838; his heart is interred below. Its original resting-place in the choir is indicated by a small marble tablet. *Henry II.* of England (d. 1189) is also buried in the choir.

To the right in the beautiful **Chapelle de la Vierge* is the magnificent **Monument of Cardinal George d'Amboise* and his nephew, who was also a cardinal, by *Roland Leroux*, erected in 1525. To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand seneschal of Normandy, erected by his widow, the celebrated Diana of Poitiers (d. 1566), mistress of Henri II., and attributed to *Jean Cousin* and *Jean Goujon* (p. 102). — The altarpiece, an Adoration of the Shepherds, is by *Ph. de Champaigne*.

***St. Maclou** (Pl. E, 3), to the W. of the cathedral, beyond the Rue de la République, 'un diminutif de St. Ouen', as it has been called, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1869. The exquisitely carved reliefs on the wooden doors are ascribed to Jean Goujon.

The Rue de la République descends to the Seine, which is here upwards of 300 yds. in breadth, and which separates Rouen from the suburb of *St. Sever* (Pl. C, D, E, 4, 5). The **Quays** extend along the bank for $1^1/_2$ M. The *Pont Corneille* or *Pont de Pierre* (Pl. D, 4), constructed in 1829, passes over the lower end of the *Ile Lacroix*, where there is a statue of *Corneille* (p. 369), by David d'Angers. Farther down the river is the *Pont Boïeldieu* (Pl. D, 4), a handsome iron bridge, erected in 1885-88. The *Cours Boïeldieu* (Pl. C, D, 4), a small promenade opposite the latter, is adorned with a statue of the composer *Boïeldieu* (d. 1834). Adjacent are the *Théâtre des Arts* (Pl. 12; D, 3, 4) and the *Bourse*, the latter a building of the 18th century. At the end of the quay is the *Douane* (Pl. C, 4). In front of the *Gare d'Orléans* (Pl. C, D, 5), on the opposite bank, is a statue of the *Abbé de la Salle* (1651-1716), the founder of the society of 'Frères de la Doctrine Chrétienne'.

The Rue Jeanne d'Arc (p. 367) leads from the quay into the

town, passing the church of *St. Vincent* (Pl. C, 3), a pretty Gothic building of the 16th cent., with a 17th cent. tower, and the handsome *Tour St. André* (Pl. C, 3), a relic of an old church of the 15-16th centuries.

The Rue des Ours leads to the W. from this point to the **Place de la Pucelle** (Pl. C, 3), the traditional scene of the burning of Joan of Arc in 1431. About 24 years later she was declared innocent of the crime of witchcraft by a papal bull, and the French, who it is well known had been her betrayers, being now masters of Rouen, erected a cross to her memory on the spot where she had suffered. The place is now occupied by a paltry figure over a fountain. It is believed, however, that the exact spot of the execution was a little higher up, in the *Place du Vieux-Marché* (Pl. C, 3), where the *Théâtre Français* now stands. The house in which *Corneille* (1606-1684) was born is No. 4, Rue de Corneille, beyond the Place (Pl. B, 3); his dwelling-house, now public property, is situated at Petit-Couronne, $5^1/_2$ M. to the S.W.

The ***Hôtel du Bourgthéroulde** (Pl. C, 3), on the W. side of the Place de la Pucelle, erected at the close of the 15th cent., in the style of the Palais de Justice, is adorned with a number of reliefs, some of which represent the interview on the 'Field of the Cloth of Gold' (1520). The graceful hexagonal tower is decorated with sculptures from Scriptural subjects. The building is now occupied by the Comptoir d'Escompte, and is open to the public on week-days (on Sun. apply to the concierge).

We quit the Vieux Marché (see above) by the Rue de la Grosse-Horloge, which crosses the Rue Jeanne d'Arc and brings us to the *Tour de la Grosse Horloge* or *Beffroi* (belfry; Pl. C, 3), erected in 1389 and restored in 1892. — Following the Rue Jeanne d'Arc we next reach the Jardin Solférino, in which stands the —

Musée-Bibliothèque (Pl. C, 2), opened in 1888, containing a collection of Italian, Dutch, and modern French pictures, besides sculptures and a ceramic collection. The Musée is open daily from 10 (on Mon. from 12) to 4 or 5.

The *Municipal Library* (open daily 10-4), in the building at the back of the Musée, contains 130,000 printed vols., 3500 MSS., 2700 coins and medals, and about 2000 portraits of eminent natives of Normandy.

Adjacent is the church of *St. Laurent* (Pl. D, 2), dating from the 15-16th cent., with a fine tower. The church of *St. Godard* (Pl. D, 2), a little lower down, partly of the 16th cent., contains admirable modern stained-glass windows and mural paintings.

Those whose time is limited may now go direct to the Museum of Antiquities (p. 370); others may follow the Rue Thiers to the *Place de l'Hôtel de Ville*. Here stands —

****St. Ouen** (Pl. D, E, 2), one of the most beautiful Gothic churches in existence, surpassing the cathedral, both in extent and in ex-

cellence of style. Most of it was built in 1318-39, but the *W. Portal*, flanked by two towers 282 ft. in height, was erected during the present century. The **Tower* over the transept, 268 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery (*View). The N. façade has no lateral portal, but the S. **'Portail des Marmousets'*, so called from the figures of the animals with which it is adorned, deserves minute inspection. The reliefs over the door represent the Death and Assumption of the Virgin. Above this portal is a magnificent rose-window, still higher is an arcade with eleven statues, and the whole is crowned with a pediment bearing a statue of *St. Ouen* (d. 678), archbishop of Rouen.

The proportions of the interior (453 ft. in length, 84 ft. in width; transept 138 ft. in length; 106 ft. in height) are remarkably pleasing. The walls appear to be almost entirely displaced by the numerous windows, 135 in nnmber, all filled with stained glass. The nnusnally lofty triforinm is exceedingly beautifnl. In the nave and transepts are three fine rose-windows, also filled with stained glass.

The verger (1 fr.) shows the choir-chapels, and points ont several spots which command fine views of the interior. The whole of the interior is reflected in the bénitier near the W. door.

At the back of the church and the adjoining Hôtel de Ville is a pleasant garden to which the public are admitted. The *Chambre aux Clercs*, a Norman tower of the 11th cent., adjoins the church on this side, and probably formed part of an earlier church.

The **Hôtel de Ville** (Pl. D, E, 2), on the N. side of the church, a building in the Italian style, was formerly part of the monastery of St. Ouen. In front of the edifice rises the *Equestrian Statue of Napoleon I.*, by Vital-Dubray.

We now ascend the Rue de la République to the N., at the top of which is the large **Fontaine Ste. Marie* (Pl. D, 1), by Falguière and Deperthes. To the left is an old convent, now containing the **Museum of Antiquities** and the **Museum of Natural History** (Pl. D, 1).

The antiquarian collections (open daily, except Mon., Sat., and festivals, 10-4 or 5) consist chiefly of sculptures and wood-carvings of the middle ages; stained-glass windows and other articles from churches and suppressed monasteries; Roman mosaics and other antiquities; weapons; fine iron-work; coins, medals, etc.

The *Muséum d'Histoire Naturelle*, the entrance to which is a little lower down, is open daily, 10 to 4 or 5 (on Mon. from 12). The collection of birds on the second floor is particnlarly worthy of notice.

The church of *St. Patricia* (Pl. C, 2), a little to the W. of the Jardin Solférino, contains the finest *Stained glass in Rouen, some of it dating from the 16-17th centuries. The allegorical window at the end of the N. aisle, attributed to *Jean Cousin*, is considered the best. — *St. Gervais* (Pl. A, 1), about $^3/_4$ M. farther W., is a Romanesque church rebuilt in 1872-74, with a curious old crypt of the 4th century. William the Conqueror died here in 1087.

An interesting excursion may be made, either by steamer to *Eauplet* and thence by cable-railway, or direct from Rouen by omnibus, to the pilgrimage-chnrch of *Notre-Dame de Bon-Secours*, or simply **Bon-Secours* as it is usnally called, situated on the lofty bank of the river, 2 M. above

Rouen. Beside the church is the MONUMENT OF JOAN OF ARC (adm. 25 c.; closed 12-1.30), which consists mainly of three elegant little Renaissance buildings by Lisch, connected by a platform. The *View from the platform embraces the city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A pleasant steamboat-excursion may be taken to *La Bouille*, a small but busy town, 12½ M. below Rouen. The *Château de Robert le Diable*, the scanty ruins of which occupy the top of a neighbouring height, affords a charming view of the wooded hills, the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

FROM ROUEN TO PARIS. Passing by means of three tunnels under the Boulevards St. Hilaire and Beauvoisine, and the Côte Ste. Catherine, the train crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the hills which rise from the river, stands the church of *Bon-Secours*. At (39¼ M.) *Sotteville* is an English church. From (44 M.) *Oissel* a branch-line runs to *Elbeuf* (Grand-Hôtel; Univers), 6 M. distant, a cloth-manufacturing town, with 21,400 inhabitants. Beyond Oissel the train crosses the Seine. — 48½ M. *Pont de l'Arche* (*Hôt. de Normandie), where the Seine is again crossed, above the influx of the *Eure*, is the junction of a line to *Gisors*; it possesses a fine church of the 15-16th centuries. — 56 M. *St. Pierre-du-Vauvray*, whence a branch-line diverges to *Louviers* (Hôtel du Mouton), a town of 9979 inhab. with large cloth-factories. The train now penetrates the chalk-hills by means of two tunnels.

The station of (64 M.) *Gaillon* (Hôt. d'Evreux) lies opposite the village of *Courcelles*. The château of Gaillon, erected in 1500, and now used as a prison, was one of the finest in Normandy, and a favourite residence of Francis I. The lofty façade has been removed to the court of the Ecole des Beaux-Arts at Paris (p. 241).

A diligence plies hence to (3 M.) *Les Andelys* (Grand Cerf), near which, on the right bank of the Seine, are the ruins of the castle of *Gaillard*, erected by Richard Cœur-de-Lion to command the navigation of the Seine and protect Normandy against the French monarchs. It afterwards became a state-prison, and in 1314 was the scene of the murder of Margaret of Burgundy, wife of Louis X. (see p. 239). It was destroyed by Henri IV. in 1603, along with the castles of several dangerous Norman barons.

75½ M. *Vernon* (Hôtel d'Evreux), with 8288 inhab., once a strongly-fortified town, possesses a conspicuous tower, erected in 1123 by Henry I. of England. The *Church* is an interesting building of the 12-15th centuries. The château of *Bizy* in the vicinity was once the property of Louis Philippe. Branch-lines to Gisors and to *Pacy-sur-l'Eure* diverge here. To the left are the ruins of the castle of *Châteauneuf*, constructed by Philip Augustus.

The long tunnel between (82 M.) *Bonnières* and *Rolleboise* cuts off the wide circuit which the river describes here.

At the château of (84 M.) *Rosny*, Sully, the celebrated minister of Henri IV., was born in 1559. It was afterwards the property of the Duchesse de Berri, who resided in it from 1818 to 1830.

92½ M. **Mantes** *(Hôtel du Grand Cerf)*, a picturesque town with 7000 inhab., is surnamed '*La Jolie*'. The lofty towers of the Gothic church of **Notre-Dame*, dating from the end of the 12th cent., are conspicuous objects in the town. The portal is richly sculptured. The old tower of *St. Maclou*, 14th cent., is also interesting. It was at Mantes that William the Conqueror received by a fall from his horse the injury of which he afterwards died at Rouen (1087). — Line to Paris viâ Argenteuil, see p. 331.

The line continues to skirt the banks of the Seine, and frequently commands fine views. Several unimportant stations.

108 M. **Poissy** *(Buffet; Hôtel de Rouen)*, a town with 6430 inhab., was the birthplace of St. Louis (b. 1226), who frequently styled himself 'Louis de Poissy'. Here in 1561 a conference was assembled by order of the States General, with a view to adjust the differences between the Roman Catholic and Protestant parties. Their deliberations, however, led to no result, owing to the strong condemnation of the Calvinists by the Sorbonne. — The principal church is a fine building of the transition-style of the 12th century. Poissy is also a station on the Ligne de Grande Ceinture (p. 323).

111 M. *Achères*, in the forest of St. Germain (p. 323), the junction of the direct line to Dieppe (viâ Pontoise, p. 334). At (114 M.) *Maisons-Laffitte* (p. 333) the Seine is again crossed. Near (120 M.) *Colombes* the line recrosses the Seine. St. Germain with its palace is a conspicuous object on the hill to the right.

The Seine is crossed for the last time at *Asnières* (p. 282), where the lines to Argenteuil and Versailles diverge. The train passes *Clichy*, intersects the fortifications of Paris, and beyond a short tunnel under the Place de l'Europe reaches the Gare St. Lazare at —

125½ M. **Paris.** Conveyances, see p. 1.

26. By Southampton, Havre, and Rouen.

By Railway from Waterloo Bridge Station to Southampton in 2 hrs. ('boat-train' at 9.45 p.m.; see advertisements in 'Bradshaw'); by Steamboat to Havre every night (except Sun.) in 8½-9½ hrs.; by Express from Havre to Paris in 4½ hrs. (quick trains, 6 hrs.; ordinary trains, 7½-7¾ hrs.). Omnibus from the quay to the station at Havre not included in the fare. Single tickets, available for seven days, 33*s.* and 24*s.*; return-tickets, available for one month, 55*s.* and 39*s.* Luggage may be registered direct to Paris. — This route is pleasant in fine weather.

By Steamboat from London to Havre direct once a week (see advertisements of General Steam Navigation Co.), average passage, including 5-6 hrs. in the Thames, 18 hrs.; fares 13*s.* and 9*s.*; return-tickets available for one month, 20*s.* 6*d.* and 14*s.*

Le Havre. — **Hotels.** Grand Hôtel Frascati (Pl. B, 4), on the beach, far from the centre of the town, R., L., & A. 4-25, déj. 4, D. 5, omnibus 1 fr.; de Bordeaux (Pl. d; C, 3), Place Gambetta; de Normandie (Pl. e.; C, 3), Rue de Paris 106; d'Angleterre (Pl. f; C, 2), Rue de Paris 124 and 126, R. 2-5, déj. 3, D. 3½ fr., incl. wine; Continental (Pl. b; C, 4), opposite the Jetée, expensive; Richelieu (Pl. h; C, 3), Place Richelieu, near the office of the railway-omnibus; Aigle d'Or (Pl. j; C, 4), Rue

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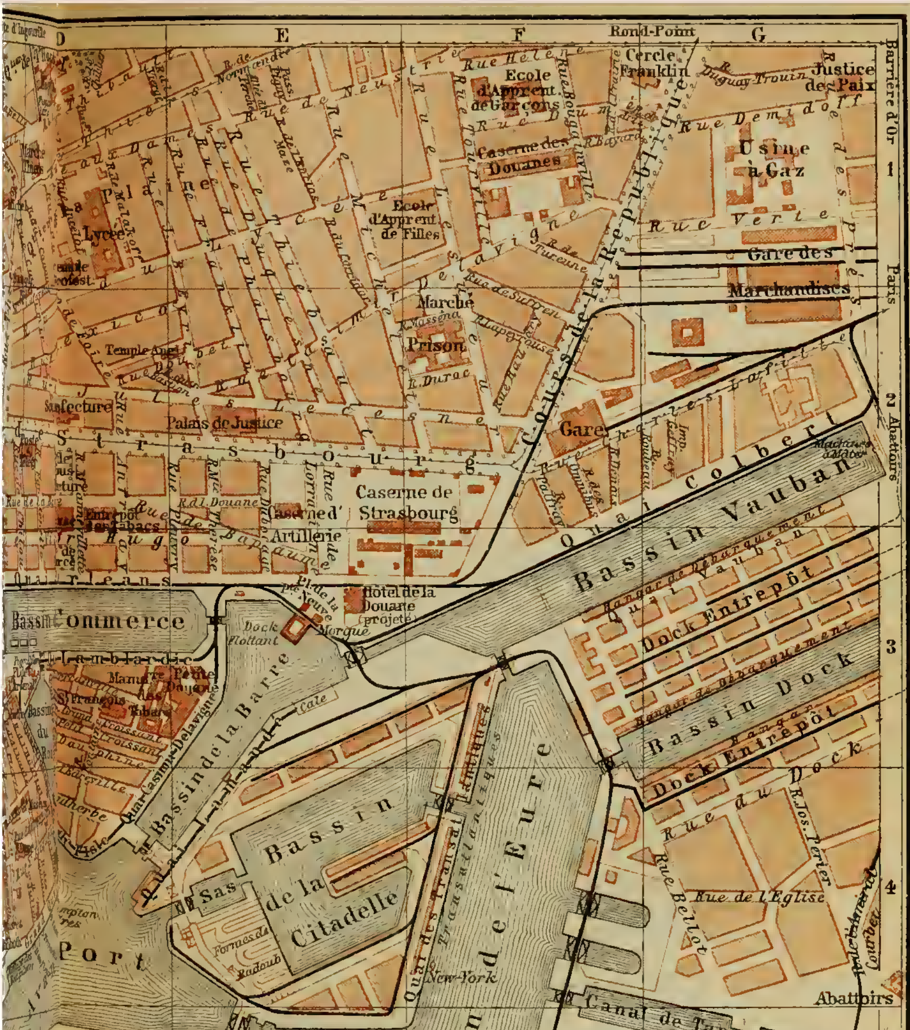

Wagner & Debes, Leipzig.

de Paris 32, R. 2-5, déj. 2½, D. 3 fr.; DE DIEPPE, Rue de Paris 76; DES INDES, Grand Quai 65; TORTONI (Pl. g; C, 3), Place Gambetta; DES ARMES DE LA VILLE (Pl. k; C, 4), Rue d'Estimauville 29.

Restaurants. At the *Hôt. de Bordeaux* (p. 372); *Tortoni*, in the Arcades of the Place Gambetta, déj. 3, D. 4 fr.; *Plat d'Argent*, Place Richelieu, déj. 1¾, D. 2¼ fr., beer or cider included; *de l'Epoque*, Quai d'Orléans 5, déj. 1½ fr: incl. cider, 1¾ fr. incl. wine, D. 2-2½ fr.

Cafés. *Tortoni*, see above; *de l'Opéra*, also in the Place Gambetta; *Guillaume Tell*, Place de l'Hôtel-de-Ville. — Good beer at the *Taverne Alsacienne*, Place de l'Hôtel-de-Ville.

Cabs. In the town, per drive 1 fr. 25 c., per hr. 2 fr. (after midnight 2 and 2½ fr.); between the centre of the town and the station, docks, Magasins Généraux, or the Atlantic steamers, 1 fr. per drive; on the heights as far as the octroi-limits, per drive 1¾, per hr. 2¼ fr. (after midnight 2½ and 3 fr.). Trunks, 20, 30, or 50 c.

Tramways in the principal streets. — **Cable Railway** from the lower station, Rue St. Thibault (Pl. D, 1), to the upper station, Rue de la Côte 44; fare 10 c.

Post and Telegraph Office (Pl. C, D, 2), Boul. de Strasbourg 108 and 110.

Steamboats, starting from the Grand Quai (Pl. C, D, 4), to Honfleur, Trouville, Caen, Southampton, London, New York, etc.

British Consul-General, *Fred. Bernal, Esq.*, Boulevard François Premier 55; Vice-Consul, *J. S. Rowell, Esq.* — **American Consul**, *Charles W. Chancellor, Esq.*; Vice-Consul, *Cicero Brown, Esq.*

English Church, Rue de Mexico; services at 11 and 7.30 (4 p.m. in winter). Chaplain, *Rev. Howard S. Chesshire, M. A.*, Rue Ste. Adresse 31. — *Wesleyan Methodist Chapel*, Rue de l'Hôpital; minister, *Rev. G. Whelpton.*

Le Havre, formerly called *Havre-de-Grâce*, from a chapel of Notre-Dame-de-Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516. It is now the seaport for Paris, and next to Marseilles the most important in France (116,370 inhab.). The buildings and the commercial prosperity of the town are of very recent origin. Its situation at the mouth of the Seine is extremely advantageous. The industrial importance of the town is mainly derived from its ship-building yards and sugar-refineries.

The RUE DE PARIS, beginning at the W. end of the *Grand Quai* (Pl. C, 4), where passengers from England disembark, and intersecting the town from S. to N., is the centre of traffic. The quay is continued to the W. by the Chaussée des Etats Unis, terminating in the **Jetée du Nord* (Pl. B, 5), or N. pier, near the Hôtel Frascati, which commands a fine view, and is a favourite promenade. Numerous boats here afford the visitor an opportunity of enjoying an excursion by water.

At the S. end of the Rue de Paris rises the *Musée-Bibliothèque* (Pl. C, 4), built in 1845 (open on Snn., Tues., and Thnrs., 10 to 4 or 5), containing a collection of paintings, sculptures, animals, casts, coins, etc., and a library of 50,000 volumes.

Farther up the Rue de Paris, on the right, is the church of *Notre-Dame* (Pl. C, 4), built in the 16th cent. in a style showing the transition from Gothic to Renaissance forms. Farther on is the *Place Gambetta* (Pl. C, 3), bounded on the W. by the *Grand Théâtre*, and embellished with statues by David d'Angers of *Bernardin de St. Pierre* (1737-1814), author of 'Paul and Virginia', to which the reliefs refer, and *Casimir Delavigne* (1794-1843), the dramatist,

both natives of Havre. — At the W. end of the Rue de Paris is a *Jardin Public*, beyond which is the handsome modern *Hôtel de Ville* (Pl. C, 2).

The former Palais de Justice, in the Vieux Marché (Pl. C, 4), to the left of the Rue de Paris, now contains an important *Museum of Natural History* (open on Sun. & Thurs., 10 to 4 or 5).

The Boulevard de Strasbourg (Pl. F-A, 2), which passes in front of the Hôtel de Ville, stretches from the *Railway-Station* (Pl. F, 2), on the E., to the sea, on the W., passing the *Palais de Justice*, the *Sous-Préfecture*, and the *Bourse* (Pl. D, 2, 3), a fine Renaissance edifice.

The extensive Harbour and Docks (Pl. C-G, 2-5) deserve a visit. The chief dock is the *Bassin de l'Eure* (Pl. E, F, 3, 4, 5), 50 acres in area, constructed in 1846-1856, where the huge Transatlantic steamers lie. The *Bassin Bellot*, recently constructed to the E., is almost as large. The *Bassin du Roi* (Pl. C, D, 3, 4), excavated in 1669, is connected with the *Bassin du Commerce* (Pl. C, D, E, 3), adjoining which is the *Bassin de la Barre*. The *Bassin Vauban* (Pl. F, G, 2, 3) is another large dock, a little to the N. There is also a well-protected '*Avant Port*', or outer harbour. The *Canal de Tancarville*, opened in July, 1887, was constructed to connect the Seine directly with the harbour, and to enable ships to escape the 'barre' or tidal wave in the estuary.

In 1796, *Admiral Sir Sidney Smith*, in an unsuccessful attempt to capture a French vessel, close to the guns of the citadel, was stranded on the shallows of the estuary of the Seine, and taken prisoner by the French.

As Havre itself contains little to interest travellers, those who have a few hours at their disposal may ascend the *Côte d'Ingouville* (cable-railway, p. 373), on the N. The *View is specially fine at sunset and at night when the town and harbour are lit up. Unfortunately, however, it is much hindered by the numerous villas and garden-walls. A tramway, starting from the Boulevard de Strasbourg, runs to *Ste. Adresse* (Hôtel des Phares; Casino Marie-Christine), a favourite little bathing-place $2^1/_2$ M. to the N.W. Visitors should alight at the 'Quatre Chemins' (20 or 10 c.) or the Rue des Bains (35 or 30 c.), and proceed to the lighthouse, *Phares de la Hève*, which commands a fine view.

Steamers ply twice daily from Havre in 1 hr. (fares 3 fr., 1 fr. 50, 75 c.) to **Trouville-sur-Mer** (*Hotels des Roches-Noires, de Paris, Bellevue, de la Plage*, on the beach; *Tivoli, Bras d'Or*, in the town), pleasantly situated at the mouth of the *Touques* and now the most fashionable watering-place on the coast of Normandy. Pop. 6300. The season lasts from June to Oct., and is at its height in Aug., when living here is extremely expensive. The *Casino* or *Salon* is a large and handsome structure, with concert-rooms, ball-rooms, and a fine terrace on the shore. The beach is excellent. A number of handsome villas have sprung up in the environs. — *Deauville* (Hôtel du Casino) and a number of less pretending watering-places sprinkled along the coast also afford good summer-quarters (see *Baedeker's Northern France*).

FROM HAVRE TO PARIS.

142½ M. RAILWAY in 4½-7½ hrs. (fares 28 fr. 10, 21 fr. 5, 15 fr. 45 c.). — STEAMBOAT up the Seine to Rouen daily in 7-8 hrs. (fares 5 and 4 fr.), tedious, but scenery very pleasing at places.

The railway-station at Havre is near the Cours de la République. On quitting the station we observe *Graville*, with its curious church of the 11th cent., on the high ground to the left.

3½ M. *Harfleur*, the first station, once an important seaport, has long since yielded up its traffic to Havre. Its harbour has been filled up by the deposits of the *Lézarde*, which falls into the Seine here. In 1415 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed. From Harfleur a branch-line runs to (2¼ M.) *Montivilliers*, an industrial town with an old abbey-church. — Beyond (15½ M.) *Beuzeville-Bréauté*, from which a branch-line runs to (8½ M.) *Lillebonne* (Hôtel de France), the train crosses a lofty viaduct.

19½ M. *Bolbec-Nointot* is the station for *Bolbec*, a thriving manufacturing town with 12,000 inhab., 2 M. to the S.

31 M. *Yvetot* (Hôtel des Victoires) is another manufacturing place, with 7620 inhab., the ancient counts or soi-disants kings of which are thus playfully described by Béranger: —

'Il était un roi d'Yvetot, Dormant fort bien sans gloire,
Peu connu dans l'histoire, Et couronné par Jeanneton
Se levant tard, se couchant tôt, D'un simple bonnet de coton'.

36 M. *Motteville* is connected with the Dieppe railway by a branch-line to *Clères* (16 M.). Another branch runs to (20 M.) *St. Valéry-en-Caux*, frequented as a bathing-place. The pleasant village of (42½ M.) *Pavilly* is commanded by the restored château of *Esneval*. The train quits the undulating and fertile table-land of the *Pays de Caux*, and descends to the viaduct of *Barentin*, 570 yds. in length, and 100 ft. above the level of the valley. From (44 M.) *Barentin* a branch-line runs to (18 M.) *Caudebec*. The train soon enters a tunnel, nearly 1½ M. in length, beyond which it reaches (49 M.) *Malaunay*, where the Dieppe line diverges. From this point to (55 M.) Rouen, and to Paris (142½ M. from Havre), see pp. 366-372.

LIST

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A = architect; P. = painter; S. = sculptor; c., ca. = circa, about; Fr. = French; Bol. = Bolognese; Flor. = Florentine; Ferr. = Ferrarese; Lomb. = Lombardic; Neap. = Neapolitan; Rom. = Roman; Ven. = Venetian, etc.

The Arabic nnmerals enclosed within brackets refer to the art notices throughout the Handbook, the Roman figures to the Introdnction.

Abbate, *Nic. dell'*, Lomb. P.; 1512-71.
Adam, Jean-Vict., Fr. P., Paris, pnpil of Meynier & Regnanlt; 1801-66.
Adam, Lamb.-Sigisb., Fr. S., Nancy; 1700-59.
Aizelin, Eug., Fr. S., Paris, pupil of Ramey & Dnmont; b. 1821.
Alaux, Jean, Fr. P., Bordeanx, pupil of Vincent; 1786-1864.
Albano, Franc., Bol. P., pupil of Carracci; 1578-1660.
Albertinelli, Mariotto, Flor. P., pupil of Rosselli and Fra Bartolommeo; 1474-1515.
Allegri, see Correggio.
Amaury-Duval, Eug.-Emm., Fr. P., Paris, pupil of Ingres; 1808-85. — (p. xxxviii).
Amerighi, see Caravaggio.
Androust, see Dncercean.
Angelico (Fra), da Fiesole, Flor. P.; 1387-1455.
Ango, Roger, Fr. A.; 15-16th cent.
Anguier, François, Fr. S., En; 1604-1669. — (p. 108).
—, *Michel*, Fr. S., brother of the last; 1612-86.
Antonello, see Messina.
Audran, Gérard, Fr. engraver, Lyons; 1640-1703.
—, *Claude*, Fr. P., brother of the last; 17th cent.
Bakhuisen, *Ludolf*, Dutch P., Emden, pnpil of A. van Everdingen; 1631-1708.
Ballu, Théodore, Fr. A., Paris; 1817-85.
Baltard, Victor, Fr. A., Paris; 1805-74.
Balze, Jean-Et.-Paul. Fr. P., pupil of Ingres; 1815-1884.
—, *Jean-Ant.-Raymond*, Fr. P., brother of the last; b. 1818.
Barbarelli, see Giorgione.
Barbieri, see Guercino.
Baroccio, Federigo, Rom. P.; 1528-1612.
Barrias, Félix-Jos., Fr. P., Paris, pnpil of L. Cogniet; b. 1822.
Barrias, Louis-Ernest, Fr. S., Paris, pup. of Cavelier & Jouffroy; b. 1841. — (p. xl).
Bartholdi, Fréd.-Aug., Fr. S., Colmar; b. 1834.
Bartolommeo (Fra), Baccio della Porta, Flor. P.; 1475-1517.
Barye, Ant.-Louis, Fr. S., pupil of Bosio and Gros; 1796-1875. — (p. xl).
Bassano, Jacopo (da Ponte), Ven. P., 1510-92.
Bastien-Lepage, J., Fr. P., Damvillers (Meuse); 1848-85.
Baudry, Paul-Jacq.-Aimé, Fr. P., La Roche-snr-Yon, pupil of Sartoris & Drolling; 1828-86. — (pp. xxxvii, xxxviii).
Beham or *Böhm, Hans Sebald*, Ger. P., Nuremberg; 1500-50?.
Bellangé, Jos.-Louis-Hipp., Fr. P., pupil of Gros; 1800-66.
Bellini, Gentile, Ven. P., 1426?-1507.
—, *Giovanni*, Ven. P., brother of the last; 1427-1516.
Beltraffio or *Boltraffio, Giov.-Ant.*, Milanese P., pupil of L. da Vinci; 1467-1516.
Benouville, Franç.-Léon, Fr. P., Paris, pup. of Picot; 1821-59. — (p. xxxvii).
Berchem or *Berghem, Nic.*, Dutch P., Haarlem; 1624-83.
Berge, Aug. Charles de la, Fr. P.; 1807-42.
Berrettini, see Cortona.
Blondel, Merry-Jos., Fr. P., Paris, pnpil of Regnanlt; 1781-1853.
Boilly, Louis Léop., Fr. P.; 1761-1845.
Bol, Ferd., Dutch P., Dordrecht, pupil of Rembrandt; 1610?-81.
Bologna, Giov. da, also called *Jean (Boullogne) de Douai*, S., Douai, pupil of Michael Angelo; 1524-1608.
Bonheur, Rosa, Fr. P., Bordeaux b. 1822. — (p. xxxix).
Bonifazio or *Bonifacio*, three Ven. painters; ca. 1540-1580.

Bonnassieux, Jean-Marie, Fr. S., pupil of Dumont; 1810-1892.
Bonnat, Léon-Joseph-Florentin, Fr. P., Bayonne, b. 1833, pupil of Cogniet. — (pp. xxxvii, xxxviii).
Bordone, Paris, Ven. P., 1500-70.
Borgognone, Ambrogio da Foseano, Lomb. P.; 1455?-1524?.
Bosio, Fr. Joe., S., Monaco, pupil of Pajou; 1769-1845. — (p. 119).
Botticelli, Alese. or *Sandro (Filipepi)*, Flor. P.; 1447-1510.
Bouchardon, Edme, Fr. S., Chaumont; 1698-1762.
Boucher, Franç., Fr. P., pupil of Lemoine; 1704-70. — (p. xxxi).
Bougureau, Ad.-Will., Fr. P., La Rochelle, pup. of Picot; b. 1825.
Boulogne, Bon, or *de Boullongne*, Fr. P., Paris; 1649-1717.
—, *Louis*, Fr. P., brother of the last; 1654-1733.
Boullongne, see Valentin.
Bourguignon, Le, see Courtois.
Braecassat, Jacquee-Raymond, Fr. P., Bordeaux; 1804-67.
Breton, Jules-Adolphe, Fr. P., pup. of Drolling; b. 1827. — (p. xxxviii).
—, *Em.-Adélard*, Fr. P., brother and pupil of the last.
Breughel, see Brueghel.
Brion, Gustave, Fr. P., Alsace; 1824-1877. — (p. xxxviii).
Briosco, Andr., surn. *Riccio*, Ital. S., Padua; b. after 1450.
Brongniart, Alex.-Théod., Fr. A., Paris; 1739-1813.
Bronzino, Angelo di Cosimo, Flor. P., pupil of Pontormo; c. 1502-72.
Brouwer, Adr., Flem. P., Oudenaerde, pupil of Fr. Hals; c. 1605-38.
Bruant, Libéral, Fr. A.; d. 1697.
Brueghel, Peeter, or *Brueghel the Elder ('Peasant Brueghel')*, Flem. P., Breda; c. 1520-69.
—, *Jan*, surn. '*Velvet Brueghel*', Flem. P., Brussels, son of the last; 1568-1625.
Bullant, Jean, Fr. A., S.; d. 1578.
Buonarrotti, see Michael Angelo.
Cabanel, Alex., Fr. P., Montpellier, pupil of Picot; 1823-89. — (p. xxxviii).
Cabat, Louis, Fr. P., Paris, pupil of Flers; 1812-1893. — (p. xxxix).
Calcar, Johann von, P. of the Ven. School, pupil of Titian; 1510-46.
Caliari, see Veronese.
Canaletto, Ant. Canale, Ven. P.; 1697-1768.
Canova, Ant., Ital. S.; 1757-1822.
Caravaggio, Michelangelo Amerighi da, Lomb. & Rom. P.; 1569-1609.
Carpaccio, Vittore, Ven. P.; 1470?-1519.
Carpeaux, Jean-Bapt., Fr. S., Valenciennes, pupil of Rude & Duret; 1827-75. — (p. xl).
Carracci, Lodovico, Bol. P., pupil of Tintoret; 1555-1619.
—, *Agostino*, Bol. P.; 1558-1601.
—, *Annibale*, Bol. P., brother of Agostino, pup. of Lodovico, 1560-1609.
—, *Ant.*, Bol. P., son of Agostino, pup. of Ann. C.; 1583-1618.
Carrier-Belleuse, Alb.-Ern., Fr. S., pupil of Dav. d'Angers; 1824-87.
Carrucci, see Pontormo.
Cartellier, Pierre, Fr. S., Paris; 1757-1831.
Cavelier, Pierre-Julee, Fr. S., Paris, pupil of David d'Angers; 1814-1894. — (p. xl).
Cellini, Benvenuto, Fl. S. and goldsmith; 1500-72.
Cesari, Jos., Rom. P.; c. 1560-1640.
Chalgrin, J.-Fr.-Thér., Fr. A., Paris, pup. of Servandoni; 1739-1811.
Champaigne, Phil. de, Fr. P., Brussels; 1602-74. — (p. xxx).
Chapu, Henri-Mich.-Ant., Fr. S., pup. of Pradier & Duret; 1833-91. — (p. xl).
Chardin, J.-B. Siméon, Fr. P., Paris; 1699-1779. — (p. xxxi).
Charlet, Nicolas, Fr. P., Paris; 1792-1845. — (p. xxxix).
Chassériau, Théod., Fr. P., pupil of Ingres; 1819-56.
Chaudet, Ant.-Denis, Fr. S., Paris 1763-1810. — (p. 109).
Chintreuil, Ant., Fr. P.; 1816-1873.
Cigoli, Luigi Cardi da, Flor. P.; 1559-1613.
Cima, see Conegliano.
Cimabue, Giov., Flor. P.; 1240(?)-1302(?).
Clésinger, J.-B.-Aug., Fr. S., Besançon; 1814-83.
Clouet or *Cloet, Franç.*, surn. *Jehannet*, Fr. P., Tours; 1500?-72?. — (p. xxix).
Cogniet, Léon, Fr. P., pupil of Guérin; 1794-1881.
Coignet, Julee-Louis-Philippe, Fr. P., Paris, pupil of Bertin, 1798-1860. — (p. xxxvi).
Colombe, Michel, Fr. S.; 1430?-1512?. — (p. 105).
Conegliano, Cima or *Giov. Batt. da*, Ven. P.; d. 1517?
Constable, B. A. J., Engl. P., 1776-1836.
Cornu, Séb.-Melch., Fr. P., Lyons, pupil of Ingres; 1804-71.
Corot, J.-B. Camille, Fr. P., Paris; 1796-1875.
Correggio, Ant. Allegri da, Lomb. P.; 1494?-1534.
Cortona, Pietro Berrettini da, Flor. A. and P.; 1596-1669.

Cortot, Jean-Pierre, Fr. S., Paris; 1787-1843.
Costa, Lor., Ferr. P.; 1460-1535.
Couder, Louis-Ch.-Aug., Fr. P., Paris, pupil of David & Regnault; 1789-1873.
Courbet, Gustave, Fr. P.; 1819-77. — (p. xxxviii).
Court, Jos.-Dés., Fr. P., Rouen, pupil of Gros; 1798-1865.
Courtois, Jacq., le Bourguignon, Fr. P.; 1621-1676.
Cousin, Jean, Fr. P., S., A., & engraver; d. ca. 1589.
Coustou, Nic., Fr. S., Lyons; pup. of Coyzevox, 1658-1733. — (p. 109).
—, *Guill.*, Fr. S., Lyons, brother of the last and pup. of Coyzevox; 1678-1746. — (p. 109).
—, *Guill.*, Fr. S., Paris, son of the last; 1716-77.
Couture, Thomas, Fr. P., Senlis, pupil of Gros & P. Delaroche; 1815-79. — (p. xxxvi).
Coypel, Noël, Fr. P., Paris; 1628-1707.
—, *Ant.*, Fr. P., son of the last; 1661-1722.
—, *Noël-Ant.*, Fr. P., son of Noël C.; 1692-1734.
Coyzevox, Ant., Fr. S., Lyons; 1640-1720. — (p. 108).
Craesbeke, Joost van, or *Craesbeeck*, Flem. P.; 1608-41.
Craeyer or *Crayer, Gasp., de*, P., Antwerp; 1582-1669.
Cranach, Lucas, the Elder, Ger. P.; 1472-1553.
Crauk, Gust.-Ad.-Dés., Fr. S., Valenciennes, pup. of Pradier; b. 1827.
Credi, Lor. di, Flor. P., 1459-1537.
Cuijp or *Cuyp, Aalbert*, Dutch P., Dordrecht; 1605-91.
Curzon, Paul-Alf. de, Fr. P., Poitiers, pupil of Drolling & Cabat; b. 1820.
Daubigny, Ch.-Franç., Fr. P., Paris, pupil of Delaroche; 1817-78. — (p. xxxix).
Dauzats, Adrien, Fr. P., Bordeaux, pupil of Gué; 1804-1868.
David, Jacques-Louis, Fr. P., Paris, pup. of Vien; 1748-1825. — (p. xxxii).
David d'Angers, Pierre-Jean David, Fr. S., Angers; 1789-1856. — (p. xxxix).
David de Bruges, Gérard, P.; 1450?-1523.
Debay, J.-B., Fr. S., pupil of Chaudey; 1779-1863.
Debrosse, Jacques, Fr. A.; d. 1621.
Decamps, Alex.-Gabr., Fr. P., Paris; 1803-60. — (p. xxxvi).
Delacroix, Ferd.-Vict.-Eug., Fr. P., Charenton, pupil of P. Guérin; 1799-1863. — (p. xxxiii).
Delaplanche, Eug., Fr. S., Paris, pupil of Duret; 1836-91.
Delaroche, Paul, Fr. P., Paris, pupil of Gros; 1797-1856. — (p. xxxv).
Delaunay, Jules-Elie, Fr. P., Nantes, pup. of Flandrin; 1829-91.
Delorme, Philibert, Fr. A., Lyons; 1518?-77?.
Denner, Balth., Ger. P., Hamburg; 1685-1747.
Deseine, Louis-Pierre, Fr. S., Paris; 1759-1822.
Desjardins, Martin (van den Bogaert), S.; 1640-94.
Desportes, François, Fr. P.; 1661-1743.
—, *Claude-Franç.*, Fr. P., son and pupil of the last; 1695-1774.
Detaille, Edouard, Fr. P., Paris, pup. of Meissonier; b. 1848. — (p. xxxix).
Devéria, Eug., Fr. P., Paris, pup. of Girodet; 1805-65. — (p. xxxvi).
Díaz de la Peña, Narcisse, Fr. P., Bordeaux; 1807-76. — (p. xxxvi).
Dieboldt, Georges, S., Dijon, pupil of Ramey & Dumont; 1816-61.
Domenichino, Domenico Zampieri, Bol. P., pup. of the Carracci; 1581-1641.
Donatello, Flor. S.; 1383-1466.
Doré, Gust.-Paul, Fr. P. & designer Strassburg; 1832-83.
Dosso, Giov. Lutero, also called *Dosso Dossi*, Ferr. P.; c. 1479-1546.
Douai, Jean de, see Bologna.
Dou or *Dow, Ger.*, Dutch P., Leyden 1598-1675?
Drevet, Pierre, two engravers, father and son, of Lyons; 1664-1739, 1697-1739.
Drolling, Martin, Fr. P., Alsace 1752-1817.
Drouais, Fr.-Hub., Fr. P., Paris 1727-75.
Duban, Fél.-Louis-Jacq., Fr. A., Paris; 1797-1870.
Dubois, Paul, Fr. S., Nogent-sur-Seine; 1829-1883. — (p. xl).
Dubufe, Louis-Edouard, Fr. P., Paris, pup. of Delaroche; b. 1818.
Duc, Jos.-Louis, Fr. A.; 1802-79.
Ducerceau or *du Cerceau, Jacques Androuet*, Fr. A.; 1540-?.
Ducq or *Duc, Jean le*, Dutch P., The Hague; 1636-95.
Dujardin or *du Jardin, Karel*, Dutch P., Amsterdam; 1635?-78.
Dumont, Jacques-Edme, Fr. S., Paris, pupil of Pajou; 1801-84. — (p. xl).
Dupré, Jules, Fr. P., Nantes; 1812-89. — (xxxix).
Duran, Carolus, Fr. P., Lille, pup. of Souchon; b. 1837. — (p. xxxix).
Dürer, Alb., Ger. P., Nuremberg; 1471-1528.

Duret, Francisque, Fr. S., Paris, pup. of Bosio; 1804-65. — (p. xxxix).
Duval-le-Camus, Jules-Alex., Fr. P., Paris, pnp. of Delaroche & Drolling; 1817-77.
Dyck, Antonius van, P., Antwerp, pupil of Rubens; 1599-1641.
Etex, Ant., Fr. S., Paris, pupil of Dupaty & Pradier; 1810-88.
Eyck, Jan van, early Flem. P.; 1390?-1441.
Fabriano, Gentile, da, Umbr. P.; c. 1370-1450.
Falguière, Jean-Alex.-Jos., Fr. S., P., Toulouse, pnp. of Jouffroy; b. 1831.
Féron, Firmin-Eloi, Fr. P., Paris, pupil of Gros; 1802-76.
Ferrari, Gaudenzio, Lomb. P.; 1484-1550.
Feti, Dom., Rom. P.; 1589-1624.
Feyen-Perrin, Aug., Fr. P., pupil of L. Cogniet & Yvon; 1829-88.
Fictoor or *Victoor, Jan*, Dutch P., pupil of Rembrandt; ca. 1640-62.
Fiesole, Fra Angelico da, see Angelico.
—, *Mino da*, Flor. S.; 1400-86.
Filipepi, see Botticelli.
Flandrin, Hippolyte, Fr. P., Lyons, pup. of Ingres, 1809-64. —(p. xxxvi).
Flinck, Govaert, Dntch P., Cleve; pupil of Rembrandt; 1616-60.
Fontaine, Pierre-Franç.-Léon., Fr. A., Pontoise; 1762-1853.
Fouquet or *Foucquet, Jean*, Fr. P., Tours; c. 1415-77? or 83. — (p. xxix).
Foyatier, Denis, Fr. S.; 1793-1863.
Fragonard, Jean-Hon., Fr. P., Grasse, pupil of Boucher, 1732-1806. — (p. xxxi).
—, *Alex.-Evariste*, Fr. P., son of the last; 1783-1850.
Français, Franç.-Louis, Fr. P., Plombières, pupil of Corot & Gigoux; b. 1814. — (p. xxxix).
Francheville or *Franqueville, Pierre*, Fr. S., Cambrai, pup. of Giov. da Bologna; 1548-1618? — (p. 108).
Francia, Franc. (Raibolini), Bol. P.; 1450-1517.
Franciabigio, Francesco Bigio, Flor. P.; 1482-1525.
Franck, Fr., the Elder, Flem. P.; 1544-1616.
—, *Fr., the Younger*, Flem. P., son and pupil of the last; 1580-1642.
Frémiet, Émm., Fr. S., Paris, pupil of Rude; b. 1824.
Fréminet or *Fréminel, Martin*, Fr. P., Paris; 1567-1619.
Fromentin, Eug., Fr. P., La Rochelle; 1820-76. — (p. xxxviii).
Fyt, Jan, P., Antwerp; 1606-61.
Gabriel, Jacques-Ange, Fr. A.; 1710-82.
Gallait, Louis, Belg. P., Tournai; 1816-87.
Garofalo, Benv. Tisio, Ferr. P.; 1481-1559.
Garnier, Jean-Louis-Charles, Fr. A., Paris; b. 1825.
Gellée (Cl.), see Lorrain.
Gérard, Franç., Baron, Fr. P., pupil of David; 1770-1837. — (p. xxxii).
Géricault, Jean-Louis-André-Théod., Fr. P., Rouen, pupil of Gnérin; 1791-1824. — (p. xxxiii).
Gérôme, Jean-Léon, Fr. P., Vesonl; b. 1824. — (p. xxxviii).
Ghirlandajo or *Grillandajo, Dom. del*, Flor. P.; 1449-94.
—, *Ben.*, Flor. P., brother and pupil of the last; 1458-97.
—, *Ridolfo*, Flor. P., son of Dom. G.; 1483-1561.
Gigoux, Jean-Franç., Fr. P., Besançon; b. 1809.
Giordano, Luca, surn. *Fapresto*, Neapol. P., pup. of Ribera and Cortone; c. 1632-1705.
Giorgione, Giorgio Barbarella, Ven. P., pup. of Bellini; 1478-1511.
Girardon, Franç., Fr. S., Troyes; 1628-1715.
Giraud, Pierre-Franç.-Eug., Fr. P., Paris, pupil of Hersent & Richomme; 1806-81.
—, *Séb.-Ch.*, Fr. P., Paris; 1819-92.
—, *Victor*, Fr. P., Paris, pup. of Picot & Eug. G. (his father); 1840-71.
Girodet-Trioson (Anne-Louis Gir. de Roucy-Trioson), Fr. P., Montargis, pup. of David; 1764-1824. — (p. xxxii).
Glaize, Aug.-Barth., Fr. P., Montpellier, pup. of Devéria; 1812-93.
Gleyre, Charles-Gabriel, Fr. P., Chevilly (Switzerland), pnp. of Hersent; 1807-1874. — (p. xxxvii).
Gossaert, see Mabuse.
Goujon, Jean, Fr. S. & A., Paris; 1520?-72? — (p. 106).
Goyen, Jan van, Dutch P., Leyden; 1595-1656.
Gozzoli, Benozzo, Flor. P.; 1420-98.
Greuze, J.-B., Fr. P.; Tournus; 1725-1805. — (p. xxxii).
Gros, Ant.-Jean, Baron, Fr. P., Paris, pupil of David; 1771-1835. — (p. xxxii).
Gudin, Théod., Fr. P., Paris, pupil of Girodet; 1802-80.
Guercino, Il (Giov. Franc. Barbieri), Bol. P.; 1590-1661.
Guérin, Pierre-Narc., Baron, Fr. P., Paris, pupil of J.-B. Regnault; 1774-1833. — (p. xxxii).

Guido Reni, Ital. P.; 1575-1642.
Guillain, *Simon*, Fr. S. & engraver, Paris; 1581 or 92-1679. — (p. 107).
Guillaume, *Claude-J.-B.-Eug.*, Fr. S., Montbard, pupil of Pradier; b. 1822. — (p. xl).
Guillaumet, *Gust.*, Fr. P., Paris, pup. of Picot and Barrias; 1840-87.
Gumery, *Ch.-Alph.*, Fr. S., Paris; 1827-71.
Hals, *Frans*, Flem. P., Malines; 1584-1666.
Hamon, *Jean-Louis*, Fr. P., St. Loup (Brittany), pup. of Delaroche & Gleyre; 1821-74. — (p. xxxviii).
Harpignies, *Henri*, Fr. P., Valenciennes, pup. of Achard; b. 1819.
Hébert, *Ern.-Ant.-Aug.*, Fr. P., Grenoble, pupil of Delaroche; b. 1817. — (p. xxxvii).
Heem, *Jan Davidz de*, P., Utrecht; 1600(?)-1674.
Heim, *Franç.-Jos.*, Fr. P., Belfort, pupil of Hersent; 1787-1865.
Helst, *Barth. van der*, Dutch P., Haarlem; 1613(?)-70.
Henner, *J.-J.*, Fr. P., Alsace, pupil of Drolling & Picot; b. 1829.
Herrera, *Franc.*, *the Elder*, Span. P.; 1576-1656.
Hersent, *Louis*, Fr. P., Paris, pupil of J.-B. Regnault; 1777-1860.
Hesse, *Nic.-Aug.*, Fr. P., Paris, pupil of Gros; 1795-1869.
—, *Alex.-J.-B.*, Fr. P., Paris, pupil of Gros; 1806-79.
Heyden (Heijde), *J. van der*, Dutch P., Gorkum; 1637-1712.
Hiolle, *Ern.-Eug.*, Fr. S., Valenciennes, pup. of Jouffroy; 1834-86.
Hittorf, *Jac.-Ign.*, A., Cologne, pupil of Fr.-Jos. Bellanger in Paris; 1793-1867.
Hobbema, *Meindert*, Dutch P.; 1638-1709.
Holbein, *Hans*, *the Younger*, Ger. P., Augsburg; 1497-1543.
Hondecoeter, *Melchior d'*, Dutch P., Utrecht; 1636-95.
Honthorst, *Ger. van*, Dutch P.; 1590-1666.
Hooch or *Hoogh*, *Pieter de*, Dutch P.; 1632-81.
Houdon, *Jean-Ant.*, Fr. S., Versailles; 1741-1828. — (p. 109).
Huet, *Jean-Bapt.*, Fr. P., pupil of Leprince; 1745-1811.
—, *Paul*, Fr. P., Paris, pupil of Gnérin and Gros; 1804-69.
Ingres, *J.-A.-Dom.*, Fr. P., Montauban, pupil of David; 1780-1867. — (p. xxxv).
Isabey, *Louis-Gab.-Eug.*, Fr. P., Paris, pupil of his father, J.-B. Isabey, the designer; 1804-86.
Jobbé-Duval, *Armand-Marie-Félix*, Fr. P., pup. of P. Delaroche; 1821-1889.
Jordaens, *Jac.*. P., Antwerp; 1593-1678.
Jouffroy, *Franç.*, Fr. S., Dijon, pupil of Ramey the Younger; 1806-82. — (p. xxxix).
Jouvenet, *Jean*, Fr. P., Rouen; 1644-1717. — (p. xxx).
Juste de Tours, *Jean*, Fr. S.; d. ca. 1535.
Kauffmann, *Angelica*, Ger. P., Coire 1741-1807.
Keller, two brothers of Zürich, sculptors at the court of Louis XIV.
Labrouste, *Pierre-Franç.-Henri*, Fr. A.; 1801-75.
Lafosse or *La Fosse*, *Ch. de*, Fr. P., Paris; 1636-1716.
Langlois, *Jean-Ch.*, surn. *Le Colonel*, Fr. P., pupil of Girodet, Gros, & H. Vernet; 1789-1870.
Largillière, *Nic.*, Fr. P., Paris; 1656-1746. — (p. xxxi).
Larivière, *Phil.-Ch. de*, Fr. P., Paris, pupil of Guérin, Girodet, & Gros; 1798-1876.
Lassus, *J.-B.-Ant.*, Fr. A., Paris; 1807-57.
Laurens, *Jean-Paul*, Fr. P.; b. 1838.
Le Brun or *Lebrun*, *Ch.*, Fr. P., Paris, pupil of S. Vouet; 1619-90. — (p. xxx).
—, *Elise-Louise Vigée*, Fr. P., Paris; 1755-1842.
Lefebvre, *Jules-Jos.*, Fr. P.; b. 1836.
Lefuel, *Hector Martin*, Fr. A., Versailles; 1810-81.
Lehmann, *Ch.-Ern.-Rod.-Henri*, P., Kiel, pupil of Ingres; 1814-82.
Lemaire, *Phil.-Henri*, Fr. S., Valenciennes, pupil of Cartellier; 1798-1880.
Lemercier, *Jacques*, Fr. A., Pontoise; 1590-1660.
Lenepveu, *Jules-Eug.*, Fr. P., Angers, pupil of Picot; b. 1819.
Le Nôtre or *Lenôtre*, *André*, A. and landscape-gardener, Paris; 1613-1700.
Lepère, *J.-B.*, Fr. A., Paris; 1762-1844.
Leprince, *A.-Xavier*, Fr. P., Paris; 1799-1826.
Lescot, *Pierre*, Fr. A., Paris; 1510-71.
Le Sueur, or *Lesueur*, *Eustache*, Fr. P., pup. of Vouet; 1617-55. — (p. xxx).
Lethière, *Guill.-Guillon*, Fr. P., pupil of Doyen; 1760-1832.
Levau, *Louis*, Fr. A.; 1612-70.
Libri, *Girolamo dai*, Ven. P.; 1474-1556.

Lievens or *Livens*, *Jan*, Dutch P., Leyden; 1607-72 (?).
Lippi, *Fra Filippo*, Flor. P.; 1412-69.
Loison, *Pierre*, Fr. S., pupil of David d'Angers; b. 1821.
Loo, *van*, see Vanloo.
Lorrain, *Claude Gellée*, surn. *Cl. le L.*, Fr. P., studied in Italy; 1600-82. — (p. xxx).
Lotto, *Lor.*, Ven. P.; 1480-1554 (?).
Luini, *Bern.*, Mil. P.; 1470 (?)-1530(?).
Mabuse, *Jan van* or *Gossaert*, Flem. P., Maubeuge; 1470 ?-1532.
Maes, or *Maas*, *Aert* or *Arnold van*, Flem. P., Gouda; 1620-64.
—, *Nic.*, Dutch P., Dordrecht; 1632-1693.
Maillet, *Jacques-Léon.*, Fr. S., Paris, pupil of Pradier; b. 1823.
Mainardi, *Bastiano*, Flor. P.; d. 1515 ?
Maindron, *Et.-Hipp.*, Fr. S., pup. of David d'Angers; 1801-84. — (p. xl).
Majano, *Ben. da*, Flor. A. & S.; 1442-97.
Mansard or *Mansart*, *Franç.*, Fr. A., Paris; 1598-1666.
—, *Jules-Hardouin*, Fr. A., Paris, nephew of the last; 1645-1708.
Mantegna, *Andrea*, Ital. P., Padua; 1431-1506.
Marcellin, *Jean-Esprit*, Fr. S., Gap, pup. of Rude; 1821-1884.
Marchal, *Ch.-Franç.*, Fr. P., Paris, pupil of Drolling; 1825-77.
Marilhat, *Prosper*, Fr. P., Auvergne, pupil of Roqueplan; 1811-1847.
Marochetti, *Ch.*, S., Turin, pupil of Bosio; 1805-67.
Marsy, *Balth. & Gasp.*, two Fr. sculptors of Cambrai; 1624-74 & 1628-81.
Matout, *Louis*, Fr. P., Charleville; 1813-88.
Matsys or *Massys*, *Quinten* or *Quentin*, Antwerp P.; 1466-1531.
Meer, *Jan van der*, *van Haarlem*, Dutch P.; 1628-91.
—, *J. van der*, *of Delft*, Dutch P.; 1632-96?
Meissonier, *Jean-Louis-Ern.*, Fr. P., Lyons; 1815-91. — (p. xxxvii).
—, *Juste-Aurèle*, A., S., P. & designer; b. at Turin in 1695, d. at Paris in 1750.
Memling, *Hans*, early Flem. P.; ca. 1430-95.
Mercié, *Antonin*, Fr. S., Toulouse, pupil of Jouffroy & Falguière; b. 1845. — (p. xl).
Messina, *Antonello da*, Neapol. P.; 1410 (?)-93 (?).
Metsu, *Gabriel*, Dutch P., Leyden; 1630-67 (?).
Meulen, *Ant.-Fr. van der*, Brussels, P. of battle-scenes to Louis XIV.; 1634-90.
Meynier, *Ch.*, Fr. P., Paris, pupil of Vincent; 1768-1832.
Michael Angelo Buonarroti, A., S., & P., Florence; 1475-1564.
Mieris, *Frans van*, *the Elder*, Dutch P., Leyden; 1635-81.
—, *Willem van*, Dutch P., Leyden, pupil of the last; 1662-1747.
Mignard, *Pierre*, Fr. P., Troyes; 1610-95. — (p. xxxi).
Millet, *Jean-Franç.*, Fr. P., pup. of P. Delaroche; 1815-75. — (p. xxxviii).
—, *Aimé*, Fr. S., Paris, pupil of David d'Angers; 1816-1891.
Mino da Fiesole, see Fiesole.
Montagna, *Bartolommeo*, Ven. P.; d. 1523.
Montereau, *Pierre de*, Fr. A.; d. 1266.
Mor, *Moor*, or *Moro*, *Antonis de*, Dutch P., Utrecht; 1512-1576/8.
Moreau, *Gustave*, Fr. P., Paris; pup. of Picot; b. 1826. — (p. xxxviii).
—, *Louis-Gabriel*, Fr. P., Paris; 1740-1806.
—, *Mathurin*, Fr. S., Dijon, pupil of Ramey & Dumont; b. 1822. — (p. xl).
Moretto da Brescia (*Aless. Bonvicino*), P., Brescia; 1498-1555.
Mottez, *Victor-Louis*, Fr. P., Lille, pupil of Picot; b. 1809.
Muller, *Ch. Louis*, Fr. P., Paris, pupil of Coguiet and Gros; 1815-1892.
Murillo, *Bartolomé-Esteban*, Span. P.; 1616-82.
Nanteuil (*Ch.-Franç.-Lebœuf*), Fr. S., Paris; 1792-1865.
—, *Robert*, engraver, Reims; 1630-1698.
Natoire, *Ch.-Jos.*, Fr. P., Nîmes, pupil of Lemoine; 1700-77.
Neer, *Aart van der*, Dutch P., Amsterdam; 1619 (?)-82 (?).
Neuville, *Alphonse de*, Fr. P., St-Omer, pup. of Picot; 1835-85. — (p. xxxix).
Oggionno, *Marco da*, Lomb. P., pup. of Leon. da Vinci; 1470 (?)-1540 (?).
Ostade, *Adr. van*, Dutch P.; 1610-85.
—, *Izack van*, Dutch P., brother and pupil of the last; 1621-49.
Otlin, *Aug.-Louis-Marie*, Fr. S., Paris, pup. of David d'Angers; 1811-90.
Oudry, *J. B.*, Fr. P., Paris; 1686-1755.
Pagnest, *A.-L.-Claude*, Fr. P.; 1790-1819.
Pajou, *Augustin*, Fr. S., Paris, pupil of Lemoine; 1730-1809.
Palissy, *Bern.*, potter; 1510 ?-89. — — (p. 143).

Palma Vecchio, *Jacopo*, Ven. P.; 1470-1528.
Panini, *Giov.-Paolo*, Lomb. P.; 1695-1768.
Papety, *Dom.-Louis-Féréol*, Fr. P., Marseilles; 1815-49.
Percier, *Ch.*, Fr. A., Paris; 1764-1838.
Perraud, *Jean-Jos.*, Fr. S., pupil of Ramey & Dumont; 1821-76.
Perrault, *Claude*, Fr. A., Paris; 1613-88.
Perugino (Pietro Vannucci), Umbrian P.; 1446-1524.
Pilippoteaux, *Henri-Emm.-Félix*, Fr. P., Paris; 1815-1884.
Picot, *Franç.-Ed.*, Fr. P., Paris, pupil of Vincent; 1786-1868.
Pigalle, *J.-B.*, Fr. S., Paris; 1714-85. — (p. 109).
Pilon, *Germain*, Fr. S., 1515?-90? — (p. 106).
Pils, *Isid.-Adr.-Aug.*, Fr. P., Paris, pupil of Picot; 1813-75.
Pinturicchio (Bernardino Betti), Umbrian P., 1454-1513.
Piombo, *Sebast. del*, Ven. P.; 1485-1547.
Pippi, see Romano.
Ponce or *Ponzio*, *Paolo*, Flor. S. of the 16th cent. — (p. 106).
Pontormo, *Jacopo Carrucci da*, Flor. P., pup. of A. del Sarto; 1494-1557.
Potter, *Paul*, Dutch P.; 1625-54.
Pourbus or *Porbus*, *Frans*, *the Younger*, Antwerp P.; 1570-1622.
Poussin, *Gaspard*, properly *G. Dughet*, Fr. P., Rome, nephew and pup. of the following; 1613-75. — (p. xxx).
—, *Nicolas*, Fr. P., Andelys, Normandy; 1594-1665. — (p. xxx).
Pradier, *J.-J.*, Fr. S., Geneva, pup. of Lemot; 1786-1852. — (p. xxxix).
Préault, *Ant.-Augustin*, Fr. S., Paris; 1809-79.
Prieur, *Barth.*, Fr. S.; d. 1611. — (p. 106).
Primaticcio, *Franc.*, Bol. P.; 1504-70.
Protais, *Paul-Alex.*, Fr. P., Paris; 1826-90.
Prudhon, *Pierre-Paul*, Fr. P., Cluny; 1758-1823. — (p. xxxii).
Puget, *Pierre*, Fr. S., Marseilles; 1622-94. — (p. 107).
Pujol, *Alex.-Denis-Abel*, Fr. P., Valenciennes, pupil of David; 1785-1861.
Puvis de Chavannes, *Pierre*, Fr. P., Lyons, pupil of H. Scheffer & Couture; b. 1824.
Raffet, *Denis*, Fr. P., Paris, pupil of Charlet & Gros; 1804-60.
Raibolini, see Francia.
Ramey, *Claude*, Fr. S., Dijon; 1754-
Raphael (Raffaello Santi da Urbino), Ital. P.; 1483-1520.
Regnault, *J.-B.*, Fr. P., Paris; 1754-1829.
—, *Henri*, Fr. P., Paris, pupil of Cabanel; 1843-71. — (p. xxxix).
Rembrandt Harmensz van Ryn, Dutch P., Leyden; 1607-69.
Reni, see Guido.
Ribera, *José de*, surn. *Spagnoletto*, Span.-Neap. P.; 1588-1656.
Ribot, *Augustin-Théodule*, Fr. P., Breteuil, pupil of Glaize; 1823-1891.
Ricard, *Louis-Gust.*, Fr. P., Marseilles; 1824-73. — (p. xxxvii).
Riccio, see Briosco.
Richier, *Ligier*, Fr. S., St. Mihiel, pup. of Michael Angelo; 16th cent.
Rigaud, *Hyacinthe*, Fr. P., Perpignan; 1659-1743. — (p. xxxi).
Robbia, *Luca*, *Andr.*, & *Giov. della*, three Flor. sculptors of the 15-16th centuries.
Robert, *Hubert*, Fr. P.; 1733-1808.
—, *Louis-Léop.*, P., La Chaux-de-Fonds, pupil of Gérard & David; 1794-1835.
Robert-Fleury, *Jos.-Nic.*, Fr. P., Paris, pup. of Girodet, Gros, & H. Vernet; 1797-1890. — (p. xxxvi).
—, *Tony*, Fr. P., Paris, son of the last & pupil of Delaroche; b. 1837.
Robusti, see Tintoretto.
Romano, *Giulio (Pippi)*, Rom. P.; 1492-1546.
Rosa, *Salvator*, Neap. P.; 1615-73.
Rosso, *Giovanbattista*, Flor. P.; 1496-1541.
Rottenhammer, *J.*, Ger. P., Munich; 1564-1623.
Rousseau, *Théodore*, Fr. P., Paris; 1812-67. — (p. xxxix).
Rubens, *Peter Paul*, Antwerp P.; 1577-1640.
Rude, *Franc.*, Fr. S., Dijon; 1784-1855. — (p. xxxix).
Ruisdael or *Ruysdael*, *Jacob van*, Dutch P., Haarlem; c. 1625-82.
Ruysdael, *Salomon van*, Dutch P.; Haarlem; d. 1670.
Saint-Jean, *Simon*, Fr. P., Lyons; 1808-60.
Santerre, *J. B.*, Fr. P., pupil of Bon Boulogne; 1650-1717.
Santi, see Raphael.
Sarto, *Andrea del (Andrea Vannucchi)*, Flor. P.; 1487-1531.
Sassoferrato, *Giov.-Batt. Salvi da*, Rom. P.; 1605-85.
Scheffer, *Ary*, P., Dordrecht, pupil of Guérin; 1795-1858. — (p. xxxiv).
—, *Henri*, P., brother of the last and pupil of Guérin; 1798-1862.

Schnetz, *Jean-Victor*, Fr. P., Versailles, pupil of David, Regnault, Gérard, & Gros; 1787-1870.
Sesto, *Ces. da*, P., Milan, pupil of Leon. da Vinci; d. after 1524.
Seurre, *Ch.-Marie-Em.*, Fr. S., Paris, pupil of Cartellier; 1798-1858.
Sigalon, *Xavier*, Fr. P., Uzès, pupil of P. Guérin; 1790-1837.
Signol, *Em.*, Fr. P., pupil of Gros; 1804-92.
Signorelli, *Luca*, Tuscan P.; 1441-1523.
Simart, *Pierre-Ch.*, Fr. S., Troyes, pupil of Dupaty & Pradier; 1807-1857.
Slingelandt, *P. van*, Dutch P., Leyden, pupil of Don; 1640-91.
Snyders, *Frans*, Antwerp P.; 1579-1657.
Solario, *Andrea*, Lomb. P., pupil of Leon. da Vinci; c. 1448-1530.
Soufflot, *Jacques-Germain*, Fr. A.; 1714-81.
Spada, *Lionello*, Bol. P.; 1656-1622.
Spagna, *Giov. di Pietro*, surn. *lo Spagna*, Span.-Umbr. P.; d. 1529?
Spagnoletto, see Ribera.
Steen, *Jan*, Dutch P., Leyden; 1636-89.
Steuben, *Ch.*, P., Mannheim; 1791-1856. — (p. xxxvi).
Subleyras, *Pierre*, Fr. P., Uzès; 1699-1749.
Sueur, *Le*, see Le Sueur.
Teniers, *David*, *the Elder*, Antwerp P., pupil of Rubens; 1582-1649.
—, *David*, *the Younger*, Antwerp P., son & pupil of the last; 1610-94.
Ter Borch or *Terburg*, *Ger.*, Dutch P., Zwolle; 1608-81.
Thulden, *Th. van*, Flem. P., pupil of Rubens; 1607-1686.
Timbal, *Louis-Ch.*, Fr. P., Paris, pupil of Drolling & Signol; 1822-80.
Tintoretto, *Jacopo Robusti*, Ven. P., pupil of Titian; 1512-94.
Titian (*Tiziano Vecellio da Cadore*), Ven. P.; 1477-1576.
Tocqué, *Louis*, Fr. P., 1696-1772.
Triqueti, *Henri*, *Baron de*, Fr. S.; 1802-74.
Troy, *J. F. de*, Fr. P., Paris; 1679-1752.
Troyon, *Constant*, Fr. P., Sèvres; 1810-65. — (p. xxxix).
Tuby or *Tubi*, *J.-B.*, S.; 1630-1700.
Uccello, *Paolo*, Flor. P.; 1397-1475.
Valentin, surn. *Jean de Boullongne*, Fr. P., Coulommiers; 1600-34.
Vanloo or *van Loo*, *Jacob*, Dutch P.; 1614-70.
Vanloo, *Jean-Baptiste*, Fr. P., Aix; 1684-1745.
—, *Ch.-André*, Fr. P., Nice, brother and pupil of the last; 1705-1765.
—, *Louis-Michel*, Fr. P., Toulon, son of Jean-Baptiste; 1707-21.
Vannucchi, see Sarto.
Vannucci, see Perugino.
Vasari, *Giorgio*, Flor. P. & art-historian; 1511-74.
Vecelli, see Titian.
Vela, *Vinc.*, Ital. S.; b. 1822.
Velazquez, *Don Diego Rodriguez de Sylva y V.*, Span. P.; 1599-1660.
Velde, *Adr. van de*, Dutch P., Amsterdam; 1639-72.
—, *Willem van de*, *the Younger*, P., Amsterdam; 1633-1707.
Ver Meer, see Meer.
Vernet, *Claude-Jos.*, Fr. P., Avignon; 1714-89.
—, *Ant.-Ch.-Hor.*, surn. *Carle*, Fr. P., son of the last; 1758-1835.
—, *Em.-Jean-Horace*, Fr. P., son of Carle; 1789-1863. — (p. xxxiv).
Veronese, *Paolo* (*P. Caliari*), Ven. P.; 1528-1588.
Victoor, see Fictoor.
Vien, *Jos.-Marie*, Fr. P., Montpellier; 1716-1809.
Vinchon, *Aug.-J.-B.*, Fr. P., Paris; 1789-1855.
Vinci, *Leonardo da*, Flor. P.; 1452-1519.
Viollet-le-Duc, *Eug.-Emm.*, Fr. A., Paris; 1814-79.
Visconti, *Louis*, A., pupil of Percier; 1791-1854.
Vollon, *Ant.*, Fr. P., Lyons; b. 1833.
Volterra, *Daniele Ricciarelli da*, Flor. P.; 1509-66.
Vouet, *Sim.*, Fr. P., Paris; 1590-1649. — (p. xxx).
Watteau, *Ant.*, Fr. P., Valenciennes; 1684-1721. — (p. xxxi).
Weenix, *J.-B.*, Dutch P.; 1621-60.
Weyden, *Rog. van der*, Flem. P., Tournai; c. 1399-1464.
Wouverman, *Phil.*, Dutch P., Haarlem; 1619-68.
—, *Pieter*, Dutch P., brother and pupil of the last; 1623-83.
Wynants, *Jan*, Dutch P.; 1641-79.
Yvon, *Ad.*, Fr. P., Eschweiler, pupil of P. Delaroche; 1817-93.
Zampieri, see Domenichino.
Ziegler, *Claude-Louis*, Fr. P., Langres, pupil of Ingres; 1804-1856.
Ziem, *Félix*, Fr. P., Beaune; b. 1821.
Zurbaran, *Francisco*, Span. P., 1589-1662.

INDEX.

Abbaye aux Bois 341.
— du Val 337.
Abbeville 360.
Achères 323. 333. 372.
Ste. Adresse 374.
Ailly-sur-Noye 362.
— sur-Somme 360.
Alfort 344.
Alfortville 292. 344.
Amiens 360.
Andilly 331.
Andrésy 333.
Antony 341.
Apremont 351.
Arcueil 339.
Argenteuil 331.
Arques 366.
—, the 365.
Arve, the 361.
Asnières 282. 331.
Aubervilliers-la-Courneuve 356.
Auger-St. Vincent 356.
Aulnay 340.
Aulnay-lès-Bondy 356.
Auteuil 167. 48. Appx., p. 24.
Auvers 334.
Avon 352.

Bagatelle 157.
Bagneux 338.
Bailly 316.
Barbery 356.
Barbison 351.
Barentin 375.
Bas-Bréau 351.
Bas-Meudon 283.
Beauchamps 332.
Beaumont 335.
Beauregard (chât.) 317.
Bécon-les-Bruyères 282.
Bel-Air, see Appx., p. 24.
Belleville, 47. 48. Appx., p. 24.
Bellevue 283. 288.
Belloy 336.
Berck 360.
Bercy-Ceinture 344.
Berny 340.
Bessancourt 337.
Béthune 360.
Beuzeville 375.
Bevillers (chât.) 343.
Bezons 316. 333.
Bicêtre 262.
—, Fort 339.
Bièvre 341.
—, the 339.
Billancourt 283. 284.
Bizy (chât.) 371.
Bois-de-Colombes 331.
Bois-le-Roi 345.
Boissy-St. Léger 296.
Bolbec 375.
Bondy 356.
Bonneuil 296.
Bonnières 371.
Boran 355.
Bougival 319. 317.
Bouille, La 371.
Boullay-les-Troux 342.
Boulogne-sur-Mer 357.
Boulogne-sur-Seine 284.
Bourg-la-Reine 339.
Bourget, Le 356.
Bourron 352.
Boves 362.
Bréauté 375.
Breteuil 362.
St. Brice 337.
Briche, Fort de la, 352. 329.
Brie, La 344.
Brie-Comte-Robert 296.
Brunoy 344.
Bruyères 355.
Bry-sur-Marne 295.
Buc, Aqueduct of 341.
Butte-Pinçon 352.
Buzenval 285.

Caffiers 364.
Calais 363.
Canaples 360.
Carnelle, Forest of 336.
Carrières, Les 292.
Caudebec 375.
Caux, Pays de 375.
Cayeux 360.
Celle-St. Cloud, La 317.
Cernay 344. 332.
Cesson 344.
Champagne 335.
Champigny 296.
Champlan 341.
Champlâtreux 336.
Chantilly 353.
Chaponval 334.
Charenton 292. 344.
Charonne 47. 48. Appx. p. 24.
Châteauneuf 371.
Châtenay 340.
Châtillon 338.
Chatou 317.
Chaville 296.
Chennevières 296.
Chevilly 339.
Chevreuse 342.
Clamart 286.
Clères 375.
Clermont-de-l'Oise 362.
Clichy 282. Appx., p. 24.
St. Cloud 284. 283.
Colombes 331. 372.
Combs-la-Ville 344.
Commelle, Etangs de 354.
Conchil-le-Temple 360.
Conflans 292.
— St. Honorine 332.
Cormeilles 331. 332.
Cormeilles-en-Parisis 332.
Courbetin, Chât. de 342.
Courbevoie 282. 318.
Courcelles 371. Appx., p. 24.
Coye 352.
Creil 354. 363.
Crépy-en-Valois 356.
Créteil 296.
Croissy 317.
St. Cyr 316.

Dammartin 356.
Dampierre 343.
Daumesnil, Lac 294.
Deauville 374.
St. Denis 324.
—, Ile 329.
Deuil 337.
Dieppe 364.

Domont 336.
Dormoir, the 351.
Dover 363.
Drancy 356.
Dreuil 360.

Ecouen 336.
Elbeuf 371.
Empereur, Fort de l' 350.
Enghien-les-Bains 329.
Epinay 329.
Epluches 334.
Eragny-Neuville 333.
Ermenonville 356.
Ermont 331.
Esneval 375.
Etang-la-Ville (L'), 318.
Etaples 360.
Eure, the 371.
Ezanville 336.

Faloise, La 362.
St. Firmin 355.
Fleury 290. 287.
Folkestone 357.
Folleville 362.
Fontainebleau 346.
Fontenay-aux-Roses 338.
— sous-Bois 295. 296.
Fontinettes 364.
Fourqueux 218.
Franchard 351.
Franconville 332. 336.
Frethun 364.

Gaillard 371.
Gaillon 371.
Garches 317.
Garenne, La 316. 333.
Garnes 343.
Gennevilliers 63. 329.
Gentilly, see Appx., p. 24.
St. Germain, Ile 284.
St. Germain-en-Laye 320.
St.Germain-Grande-Ceinture 318.
Gif 342.
Girard, Monts 351.
Gonesse 352.
Goussainville 352.
Grange, Chât. de la 296.
St. Gratien 331.
Gravelle 294.
Graville 375.
Grenelle 48; see Appx., p. 24.
Gris-Nez, Cap 364.
Gros-Bois, Chât. de 296.
Gros-Noyer 337.
Groslay 337.

Hangest 360.
Harfleur 375.
Haudouin, Le 356.
Havre, Le 372.
Herblay 332.
Hesdigneul 360.
Houilles 333.
Ingouville 374.
Issy 286. Appx., p. 24.
Ivry 262.

Javel 283.
Joinville-le-Pont 295.
St. Josse 360.
Jouy-en-Josas 341.
St. Just-en-Chaussée 362.
Juvisy 341.

La Barre 329.
— Bouille 371.
— Brie 344.
— Celle-St. Cloud 317.
— Chapelle 323. 48. Appx., p. 24.
— Faloise 362.
— Frette 332.
— Garenne 316.
— Glacière, see Appx., p. 24.
— Jonchère 319.
— Machine 319.
— Maison-Blanche, see Appx., p. 24.
— Malmaison 319.
— Marche 317.
— Muette 167.
— Plaine-St. Denis 356.
— Plaine-Voyageurs 323.
— Rapée-Bercy, see Appx., p. 24.
— Tour (chât.) 331.
— Varenne-Chennevières 296.
— Villette 47. 48.
Laversine (chât.) 354.
Le Bourget 356.
— Crotoy 360.
— Haudouin 356.
— Havre 372.
— Landy 323.
— Pecq 317.
— Tréport 360.
— Vésinet 317.
Les Andelys 371.
— Batignolles 48. 197. Appx., p. 24.
— Moulineaux 283.
St. Leu-d'Esserent 355.
St. Leu-Taverny 337.
Levallois 282. Appx., p. 24.
Lézarde, the 375.
L'Hay 339.
Liancourt 363.
Lieusaint 344.
Lillebonne 375.
Limours 342.
L'Isle Adam 335.
Loges, Les 323.
Longchamp 157.
Longjumeau 341.
Longpont 341.
Longpré 360.
Longueau 362.
Louveciennes 317.
Louviers 371.
Louvres 332.
Luzarches 336.

Machine (La), 319.
Maffliers 336.
Maisons-Alfort 344.
— Boucicaut 338.
Maisons-Laffitte 323. 333.
Malabry 340.
Malakoff 286.
Malaunay 366. 375.
Malmaison 319.
St. Mandé 291. 294.
Mantes 372.
Mareil 318.
Marines 335.
Marlotte 352.
Marly-le-Roi 317.
—, Forest of 318.
Marne, the 292.
Marquise 364.
St. Martin 336.
Massy 341.
Massy-Palaiseau 341.
Maubuisson, Chât. de 334.
St. Maur 296.
—, Canal de 295.
Mauvière (chât.) 343.
St. Maximin 354.
Measures xxv.
Melun 344.
Ménilmontant 47. 48. Appx., p. 24.
Mériel 337.
Méry 337.
Meudon 289.
Minimes, Lac des 295.
Mitry-Claye 356.
Money xii.
Montataire 354.
Montgeron 344.
Montigny 332. 352.
Montivilliers 375.
Montlhéry 341.
Montlignon 331.
Montmagny 337.
Montmorency 330.
Montretout 285. 283.
Montreuil 291.
Montrouge 280. 48. Appx., p. 24.

Montsoult 335.
Mortefontaine 352.
Motteville 375.
Moulineaux, Les 283.

Nanterre 317.
Nanteuil 356.
Nesles 335.
Neufchâtel 360.
Neuilly 154.
Neuville 333.
Newhaven 364.
Nogent-sur-Marne 295.
Nointel 336.
Nointot 375.
Noisy-le-Roi 316.
Noisy-le-Sec 329.
St. Nom-la-Bretèche 316. 318.
Nonette, the 354.
Nord-Ceinture 323.
Nord, Fort du 352.
Noye, the 362.
Noyelles 360.
Noyer 337.

Oise, the 332. 363.
Oissel 371.
Orgemont 331.
Orly 341.
Ormesson 329.
Ormoy 356.
Orry-Coye 352.
Orry-la-Ville 352.
Orsay 342.
St. Ouen 207, and Appx., p. 24.
St. Ouen l'Aumône 332. 334.
Ourcq, Canal de l' 199. 356.

Palaiseau 342.
Parc de St. Maur 296.
Paris 1.
Abattoirs 200.
Académie Française 239.
Agricultural Show 152.
American Chapel 45.
St. Antoine, Faubourg 47.
Aquarium 166.
Arc de Triomphe du Carrousel 146.
— — de l'Etoile 153.
Archives Nationales 208.
Arènes de Lutèce 262.
Arrival 1.
Arrondissements 48.
Arts et Métiers, Conservatoire des 171.
Aubervilliers 201.

Paris:
Auction-rooms 193.
Auteuil 167. 48. Appx., p. 24.
Avenue d'Antin 153.
— du Bois-de-Boulogne 154. 155.
— des Champs-Elysées 154.
— de Clichy 207.
— Daumesnil 292.
— des Gobelins 260.
— de la Grande-Armée 154. 155.
— Henri-Martin 163.
— Hoche 154.
— d'Iéna 163.
— Kléber 154. 163.
— Malakoff 163.
— Montaigne 153. 160.
— Montsouris 280.
— de l'Observatoire 277.
— de l'Opéra 77. 58.
— d'Orléans 280.
— St. Ouen 207.
— Parmentier 174.
— de la République 74. 174.
— du Trocadéro 163.
— Victoria 62.
— de Villiers 197.
— de Vincennes, see Appx., p. 24.
Bagatelle, La 157.
Bal Bullier 34. 276.
Balls 33.
Banks 46.
Banque de France 190.
Baptist Chapel 45.
Bardo 280.
Barracks 67. 71. 191.
Bassin de la Villette 199.
Bastille, Place de la 69.
Baths 42.
Batignolles 48. 197.
Bazaars 35.
Beaux-Arts, Palais des 241.
Beer Houses 16.
Bel-Air, see Appx., p. 24.
Belleville 47. 200. Appx., p. 24.
Bercy 48.
Bibliothèque Nationale 185.
— de l'Arsenal 71.
— Ste. Geneviève 236.
— Mazarine 240.
— de la Ville 212.
Bicêtre 262. 281.
Bird-market 218.
Blind Asylum 271.
Boating 34.

Paris:
Bois de Boulogne 155.
— de Vincennes 293.
Bon Marché 35. 263.
Booksellers 40.
Bottin (directory) 50.
Bouffes Parisiens 31.
Boulevards, the Old or Inner 71. 47.
—, the Outer 72. 47.
—, the New 72.
— d'Enceinte 72.
Boulevard Arago 279.
— Barbès 202.
— Beaumarchais 73. 71.
— Bonne-Nouvelle 75.
— des Capucines 77.
— de Clichy 203.
— St. Denis 74.
— des Filles-du-Calvaire 73.
— St. Germain 223.
— Haussmann 195.
— Henri IV. 71.
— des Italiens 76.
— de la Madeleine 80.
— de Magenta 74. 198.
— Malesherbes 195.
— St. Martin 74.
— St. Michel 223.
— Montmartre 76.
— Montparnasse 277.
— Ornano 202; see Appx., p. 24.
— du Palais 214.
— Poissonnière 75.
— de Port-Royal 277.
— Raspail 277.
— Richard-Lenoir 70.
— de Sébastopol 74. 171. 61.
— de Strasbourg 74. 198.
— du Temple 73.
— Voltaire 74. 174.
Boulogne, Bois de 155.
Bourse, la 191.
— du Commerce 168.
— du Travail 74.
Brasseries 16.
Bridges, see Ponts.
Bullier (Bal) 34.
Butte-aux-Cailles 47.
Butte-Montmartre 202.
Butte-Mortemart 156.
Buttes-Chaumont, Les 199.
Cabinet des Médailles et Ant. 188.
Cabinets de Lecture 41.
Cabs 19. Appx. p. 32.
Cafés 17.
Cafés Chantants 33.

Paris:
Canal St. Denis 199.
— St. Martin 70. 199.
— de l'Ourcq 199.
Carrefour Montmartre 76.
— de l'Observatoire 276.
Carriages 19.
Carrousel, Arc du 146.
Casernes 67. 71. 191.
Casino, le petit 76.
Catacombs, the 280.
Cattle Market 200.
Cemetery of Montmartre 204.
— Montparnasse 277.
— of Passy 166.
— of Père-Lachaise 175.
— Picpus 291.
Cercle des Patineurs 157.
Cercles 35.
Chambre des Députés 263.
Chambre des Notaires 62.
Champ-de-Mars 272.
Champs-Elysées 150.
Chapelle, La 48.
Chapelle Expiatoire 195.
— St. Ferdinand 154.
—, Sainte 215.
Charonne 47. Appx., p. 24.
Chaussée d'Antin, Quartier 194.
Chemin de Fer de Ceinture 24. Appx., p. 24.
Chemists 36.
Chevet (Maison) 12.
Church-music 32.
Churches 53.
St. Ambroise 174.
American Episcopal 44.
Assumption 84.
St. Augustin 195.
Baptist 45.
St. Bernard 202.
Billettes, des 45.
Calvinist 45.
Ste. Clotilde 265.
Congregational 44.
St. Denis-du-St. Sacrement 73.
Ste. Elisabeth 207.
English 44.
— Roman Catholic 44.
Episcopal 44.

Paris:
Churches:
St. Etienne-du-Mont 237.
St. Eugène 75.
St. Eustache 169.
St. François-Xavier 271.
Free Churches 45.
St. Germain-l'Auxerrois 60.
— des-Prés 245.
St. Gervais 67.
Greek 45.
Invalides 269.
St. Jacques-du-Haut-Pas 276.
St. Jean-Baptiste 200.
Jésus 263.
St. Joseph-des-Carmes 254.
St. Julien-le-Pauvre 223.
St. Laurent 198.
St. Louis 269.
Lutheran 45.
Madeleine 80.
Ste. Marie 69.
St. Médard 262.
St. Merri 63.
St. Nicolas-des-Champs 174.
St. Nicolas-du-Chardonnet 238.
Notre-Dame 219.
Notre-Dame-d'Auteuil 167.
Notre-Dame-des-Blancs-Manteaux 210.
— des-Champs 279.
— de Clignancourt 203.
— de-la-Croix 184.
— de-Lorette 193.
—-des-Victoires 191.
Oratoire 60.
Panthéon 234.
St. Paul-St. Louis 68.
St. Philippe-du-Roule 153.
St. Pierre-de-Montmartre 203.
— (Montrouge) 280.
Protestant 45.
Rédemption 45.
St. Roch 84.
Russian 197.
Sacré Cœur 202.
Sainte-Chapelle 215.
Scotland, Church of 45.
St. Séverin 223.

Paris:
Churches:
Sorbonne 233.
St. Sulpice 246.
St. Thomas-d'Aquin 262.
Trinité 194.
Val-de-Grâce 276.
St. Vincent-de-Paul 201.
Visitation, Church of the 69.
Wesleyan Chapel 45.
Cigars 37.
Circulating libraries 41.
Circuses 31.
Cirque d'Eté 31. 153.
— Fernando 32. 203.
— d'Hiver 31. 73.
—, Nouveau 31. 84.
Cité, island 213.
Clichy 207.
Clinique d'Accouchement 276.
Clubs 35.
Cluny, Hôt. et Musée de 224.
Collections, see Musées.
Collège Chaptal 197.
Collège de France 233.
— Mazarin 239.
— des Quatre Nations 239.
— Rollin 202.
Colonial Museum 152.
Colonne de Juillet 70.
— Vendôme 84.
Communes Annexées 48.
Compagnie des Pompes Funèbres 175.
Comptoir d'Escompte 75.
Concerts 32. 153.
Conciergerie 217.
Concorde, Place de la 81.
Confectioners 18.
Conservatoire des Arts et Métiers 171.
— de Musique 75. 32.
Consulates 46.
Corps Législatif 263.
Cour d'Assises 215.
Courcelles Appx., p. 24.
Cours-la-Reine 160.
Cours de Vincennes 291.
Crédit Lyonnais 77.
Cuisines de St. Louis 217.
Custom-house xiii. 1.
Cycling 34.

Paris:
Deaf and Dumb Institution 276.
Decorative Museum 152.
St. Denis 73.
Dentists 43.
Dépôt des Phares 163.
Dhuis, Reservoir de la 184.
Diaconesses Protestantes, Maison des 44.
Diary 54.
Directory 50.
Distribution of Time 52.
Dôme Central (Champ de Mars) 274.
Dôme des Invalides 270.
Douane 1. 199.
Drainage 62.
Druggists 36.
Duval, Etablissements 15.
Ecole Arago 290.
— des Arts et Manufactures 174.
— des Beaux-Arts 241.
— des Chartes 209.
— de Droit 236.
— Massillon 71.
— de Médecine 223.
— Militaire 275.
— des Mines 275.
— Monge 197.
— Normale Supérieure 236.
— de Pharmacie 276.
— Polytechnique 238.
— Pratique 224.
— Supérieure de Guerre 274.
— Turgot 174.
Egouts 62.
Eiffel Tower 272.
Eldorado 33. 198.
Elysée, Palais de l' 151.
— Montmartre 34. 202.
Embassies 46.
Enceinte, the 156.
English Churches 44.
Etablissements de bouillon 15.
Etablissements hydrothérapiques 44.
Exchange 191.
Expositions universelles 272.
Faubourgs 47.
Faubourg St. Germain 262.
St. Ferdinand, Chapelle 154.
Fête des Fleurs 156.
Paris:
Fiacres 19.
Figaro Office 193.
Flower Market 218.
Foire au Pain d'Epices 291.
Folies Bergère 32.
Fontaine Cuvier 257.
— de Grenelle 263.
— des Innocents 170.
— Louvois 185.
— de Médicis 253.
— St. Michel 223.
— Molière 185.
— Notre-Dame 222.
— de l'Observatoire 276.
— du Progrès 274.
— Richelieu 185.
— St. Sulpice 248.
— de la Victoire 62.
Fortifications 49.
Foundling Hospital 279.
France, Office of La 76.
Furnished Apartments 8.
Gambetta Monument 146.
Garde-Meuble 271.
Gardiens de la Paix 50.
Gares 22.
Gare du Champ-de-Mars 23.
— de l'Est 23. 198.
— St. Lazare 23. 194.
— de Lyon 24.
— Montparnasse 23. 279.
— du Nord 23. 198.
— d'Orléans 23.
— de Sceaux 24. 280.
— de Strasbourg 23. 198.
— de Vincennes 23. 71.
Ste. Geneviève 47.
St. Gervais 67.
Gobelins, the 260.
Grand-Montrouge 280.
Grands Magasins 35.
Grenelle, Fontaine de 263.
—, Artesian Well of 271.
Grève, Place de 67.
Grévin, Musée 32. 76.
Guimet, Musée 161.
Halle au Blé 168.
— aux Vins 259.
Halles Centrales 169.
Hertford Hospital 44.
Hippodrome 31.
— de Longchamp 157.
History xiv.
Paris:
Hôpital du Val-de-Grâce 276.
— Lariboisière 202.
— de Lourcine 262.
— de la Pitié 259.
— de la Salpêtrière 259.
— Tenon 184.
Horse Market 240.
Horse Races 34.
Horse Show 152.
Hospice de Bicêtre 262.
— des Enfants-Assistés 279.
— Suisse 44.
— Wallace 44.
Hospitals 44.
Hôtels 2.
Hôtel Barbette 210.
— de Béthune 69.
— de Castille 154.
— de Cluny 224.
— Crillon-Coislin 83.
— Dieu 219.
— du Figaro 193.
— de Hollande 210.
— des Invalides 265.
— Lambert 222.
— Lamoignon 210.
— des Monnaies 240.
— de Nesle 239.
— d'Ormesson 69.
— des Postes 24. 168.
— de Sens 71.
— de Soubise 208.
— de Strasbourg 210.
— des Téléphones 169.
— du Timbre 191.
— la Valette 71.
— des Ventes Mobilières 193.
— de Ville 64.
Houdin, Théâtre 31.
Ices 18.
Ile de la Cité 213. 47.
— des Cygnes 167.
— St. Louis 222. 47.
Imprimerie Nationale 210.
Industrie, Palais de l' 151.
Institut Catholique 254.
— de France 238.
— Pasteur 44.
— Polyglotte 42.
— du Progrès 166.
— Rudy 42.
Institution des Jeunes Aveugles 271.
— des Sourds-muets 276.
— Ste. Périne 167.
Invalides, Hôtel des 265.

Paris:
St. Jacques, Tour 61.
Jardin d'Acclimatation 158.
— botanique 259.
— du Luxembourg 253.
— du Palais-Royal 59.
— de Paris 33. 153.
— des Plantes 255.
— des Tuileries 148.
July Column 70.
Kiosques 73.
Libraries, public, see Bibliothèques.
Longchamp 157.
St. Louis, Ile 222. 47.
Louvois, Font. et Place 185.
Louvre 85.
African Antiquities 90.
Asiatic Museum 99. 140.
Bronzes, Ancient 138.
Campana, Musée 143.
Chinese Museum 145.
Collection of Drawings 138.
— His de la Salle 139.
— La Caze 136.
— Lenoir 139.
— of Pottery 142.
— Thiers 139.
Egyptian Museum 98. 141.
Engravings 106.
Escalier Daru 90.
— Henri II. 98. 106.
Ethnographical Museum 145.
Galerie d'Apollon 133.
— Denon 89.
— Mollien 89.
— des Sept Mètres 116.
Grande Galerie 117.
Jewish Museum 101.
Marine Museum 144.
Mediæval, Renaissance and Modern Objects of Art 139.
Musée Campana 143.
— de Chalcographie 106.
Pavillon Denon 89.
— de l'Horloge (Sully) 138.
Picture Gallery 107.
Rotonde d'Apollon 133.
Salle des Bijoux 135.
— des Boîtes 146.
— Duchâtel 116.

Paris:
Louvre:
Salle Henri II. 136.
— des Primitifs 116.
— des Sept Cheminées 136.
Salles Françaises 127.
— Nouvelles 131.
Salon Carré 112.
Sculptures, Ancient 89.
—, Mediæval and Renaissance 101.
—, Modern 104.
Lutheran Churches 45.
Luxembourg, Palais et Jardin du 248.
Luxor, Obelisk of 82.
Lycée Charlemagne 68.
— Condorcet 195.
— Henri IV. 238.
— Janson de Sailly 166.
— Louis-le-Grand 234.
— St. Louis 233.
— Montaigne 276.
— Voltaire 174.

Madeleine, la 80.
Madrid 157.
Magasins 35. 195. etc.
Mairies 60. 68. etc.
Maison Blanche, La, 47; Appx., p. 24.
— Chardon Lagache 167.
Maison d'Educat. de la Légion d'Honneur 329.
Maison de François I. 160.
— Rossini 167.
Maisons meublées 3. 7.
— de santé 44.
Manège 83.
Marais, Quartier du 209.
Marbeuf, Quartier 153.
Marché aux Bestiaux 200.
— aux Fleurs 218.
— du Temple 207.
Market, Central 169.
Ménilmontant 47. Appx., p. 24.
Ministère des Affaires Etrangères 264.
— des Finances 46.
— de la Guerre 263.
— de Justice 84.
— de la Marine 83.
Ministerial Offices 46.
Mint 240.
Missions 45.
— Etrangères 263.
Monceaux, Parc 196.

Paris:
Money XII.
Money Changers 47.
Monnaie, La 240.
Montmartre 202. 47. 48.
—, Boulevard 76.
—, Cemetery of 204.
Montparnasse, Cemetery of 277.
Mont-de-Piété 209.
Montreuil 291.
Montrouge 48. 280.
Montsouris, Park of 280.
Mont Valérien 283.
Monument of Barye 71.
— de la Défense de Paris 318.
— of Eug. Delacroix 254.
— Bobillot 174.
— of Col. Flatters 281.
— of Gambetta 146.
— of the War of 1870-71, 275.
Morgue 222.
Mortemart, Butte 156.
Moulin Rouge 34.
Muette, La 167.
Musée d'Anatomie 224.
— des Antiquités Nationales 320.
— des Archives 208.
— d'Artillerie 267.
— des Arts Décoratifs 152. 241.
— Astronomique 277.
— Cambodgien 165.
— Carnavalet 210.
— Céramique 288.
— de Chalcographie 106.
— de Chasse et de Pêche 158.
— de Cluny 224.
— des Colonies 152.
— des Copies 241. 245.
— Dupuytren 224.
— Ethnographique 165.
— Forestier 294.
— Galliéra 160.
— du Garde-Meuble 271.
— Grévin 32. 76.
— Guimet 161.
— Haüy 271.
— d'Histoire Naturelle 255.
— Historique (Versailles) 299.
— — de la Ville 210.
— Industriel et Commerciel 274.

Paris:
Musée Khmer 165.
— du Louvre 85.
— du Luxembourg 250.
— de Mme. de Caën 240.
— des Médailles 188.
— de Minéralogie 275.
— Monétaire 240.
— des Moulages 163.
— de Musique 75.
— de l'Opéra 79.
— Orfila 224.
— Paléographique 208.
— Pédagogique 276.
— de Peinture 107. 251. 299.
— de la Révolution 315.
— de Sculpture Comparée 163.
— des Thermes 224.
— des Voitures 315.
Music 32.

Napoleon I.'s Tomb 270.
Natural History Museum 255.
Neuilly 154.
Newspapers 41.
New York Herald Reading Room 41.
Notre-Dame 219.

Obelisk of Luxor 82.
Observatoire 277.
— populaire 166.
Oculists 43.
Odéon 29.
Omnibuses 1. 20.
Opera 28. 77.
Opéra Comique 29. 76. 62.
Oratoire, l' 60.
Ouen, St. 207. Appx., p. 24.
Ouest-Ceinture 286. Appx., p. 24.

Palais des Arts-Libéraux 274.
— des Beaux-Arts 241.
— — — (Champ de Mars) 274.
— Bourbon 263.
— du Corps Législatif 263.
— de l'Elysée 151.
— de Glace 153.
— de l'Industrie 151.
— de l'Institut 238.
— de Justice 214.
— de la Légion d'honneur 263.
— du Louvre 85.
Palais du Luxembourg 248.
— des Machines 274.
— du Quai d'Orsay 263.
— Royal 58.
— des Tournelles 212.
— du Trocadéro 163.
— des Tuileries 147.
Panoramas 32. 150. 159. 203.
Panthéon 234.
Pantin 201.
Parc Monceaux 196.
— Montsouris 280.
Parcels 26.
Passage Jouffroy 76.
— de l'Opéra 76.
— des Panoramas 76.
— des Princes 76.
— Vivienne 190.
Passports xiii.
Passy 166. Appx., p. 24.
Pâtissiers 18.
Pavillon de Hanovre 77.
— des Travaux Publics 166.
— de la Ville de Paris 153.
Père-Lachaise, Cemetery of 175.
Petit-Montrouge 280.
Physicians 43.
Picpus, Cemetery 291.
Picture-Gallery (Louvre) 107.
— (Luxembourg) 251.
— (Versailles) 299.
Place de la Bastille 69.
— Baudoyer 68.
— Blanche 204.
— de la Bourse 192.
— du Carrousel 146.
— du Château d'Eau 73.
— du Châtelet 62.
— de Clichy 207.
— de la Concorde 81.
— Denfert-Rochereau 279.
— de l'Etoile 153.
— de l'Europe 194.
— Fontenoy 275.
— de Grève 67.
— de l'Hôtel-de-Ville 67.
— d'Italie 261.
— Ledru-Rollin 174.
— de la Madeleine 80.
— Malesherbes 197.
— Maubert 238. 232.
— St. Michel 223.
— Moncey 207.
Paris:
Place Monge 262.
— de la Nation 290.
— de l'Opéra 77.
— du Palais-Royal 57.
— du Parvis-Notre-Dame 219.
— St. Pierre 202.
— Pigalle 204.
— des Pyrénées 184.
— de la République 73.
— de Rivoli 85.
— St. Sulpice 247.
— du Théâtre-Français 59.
— du Trocadéro 163.
— du Trône 290.
— Vendôme 83.
— des Victoires 191.
— des Vosges 212.
— Wagram 197.
Point-du-Jour 284. Appx., p. 24.
Pointe St. Eustache 170.
Policemen 50.
Pompe à Feu de Chaillot 160.
Pont de l'Alma 160.
— des Arts 238.
— d'Austerlitz 255.
— de Bercy 292. Appx. p. 24.
— du Carrousel 254.
— au Change 63.
— de la Concorde 83.
— de Flandre, see Appx., p. 24.
— de Grenelle 167.
— d'Iéna 166.
— des Invalides 160.
— d'Ivry 292.
— St. Michel 222.
— Mirabeau 167.
— National, see Appx., p. 31.
— Neuf 218.
— Royal 262.
— des Sts. Pères 254.
— de Solférino 263.
— Sully 71. 222.
Population xxiii.
Porte Dauphine 155.
— St. Denis 74.
— Maillot 155, Appx., p. 24.
— St. Martin 74.
— de la Muette 167.
Portefeuille Industriel 173.
Post Office 24. 168.
Pré Catelan 157.
Préfecture de Police 218.

Paris:
Préfecture de la Seine 64.
Preliminary Drive 50.
Pré St. Gervais 201.
Prison de la Conciergerie 217.
— de la Force 68.
— des Jeunes Détenus 175.
— de Ste. Pélagie 259.
— de la Roquette 175.
— de la Santé 262.
Private Apartments 8.
Protestant Churches 44.

Quai de la Conférence 160.
— d'Orsay 263.
Quartier de la Chaussée d'Antin 194.
— de l'Europe 194.
— Latin 48. 213.
— du Marais 209.
— du Marbeuf 153.
— du Temple 207.

Race Courses 34. 157. 207. 330. etc.
Railway Omnibuses 1.
Railway Stations 22.
Ranelagh, the 167.
Reading Rooms 41.
Reservoirs 184. 281.
Restaurants 8.
Roman Baths 231.
Roquette, Prison de la 175.
Rue d'Allemagne 199.
— St. Antoine 68. 71.
— du Bac 262.
— de la Banque 190.
— de Châteaudun 193.
— St. Denis 75.
— Drouot 76. 193.
— Etienne-Marcel 191.
— du Faubourg-St. Antoine 71.
— du Faubourg-St. Denis 75.
— du Faubourg-du-Temple 74.
— Fortuny 197.
— d'Hauteville 75.
— St. Honoré 84.
— Lafayette 193.
— Laffitte 76.
— du Louvre 60. 168.
— Monge 238.
— Montchanin 197.
— Montmartre 76.
— de la Paix 77.
— des Petits-Champs 190.

Paris:
Rue Poissonnière 75.
— Prony 197.
— des Pyramides 85.
— du Quatre-Septembre 77. 192.
— Réaumur 174.
— de Rennes 246.
— de Richelieu 76. 185.
— de Rivoli 60. 83.
— de la Roquette 174.
— Royale 81.
— Soufflot 234.
— du Temple 67. 74.
— de Turbigo 74. 170.
— de la Victoire 194.
— Vivienne 76. 193.
Russian Church 45. 197.

Sainte-Chapelle 215.
Salles de Danse 34.
Salle Wagram 34.
Salon, the 152.
Savonnerie, la 260.
Scala 33. 198.
Séminaire de St. Sulpice 248.
— des Missions Etrangères 263.
Sergents de Ville 50.
Serres de la Ville 167.
Sewers 62.
Shops 35.
Skating 34. 153.
Sorbonne, the 232.
Square d'Anvers 202.
— des Arts et Métiers 74. 171.
— du Carrousel 146.
— Cluny 232.
— des Ménages 263.
— Monge 238.
— Montholon 193.
— de Montrouge 280.
— Parmentier 174.
— Richelieu 185.
— de la Trinité 194.
— Vintimille 207.
Statue of Aguesseau 167.
— of Alphand 62.
— of Arago 279.
— of Beauharnais 266.
— of Béranger 207.
— of Berlioz 207.
— of Bernard 234.
— of Bichat 224.
— of Louis Blanc 262.
— of Bobillot 174.
— of Broca 224.
— of Budé 234.
— of Chappe 263.

Paris:
Statue of Charlemagne 219.
— of Coligny 60.
— of Condorcet 240.
— of Dante 234.
— of Danton 224.
— of Daubenton 158. 257.
— of Daumesnil 293.
— of Diderot 246. 202.
— of Dolet 238.
— of Dumas 197.
— of Gambetta 146.
— of Gutenberg 210.
— of Henri IV. 218.
— of Joan of Arc 85. 260.
— of La Fontaine 167.
— of Lamartine 166.
— of Larrey 277.
— of Leblanc 172.
— of Ledru-Rollin 174.
— of Le Verrier 277.
— of Liberty 167.
— of Louis XIII. 212.
— of Louis XIV. 191.
— of Marcel 65.
— of Meissonier 87.
— of Molière 185.
— of Moncey 207.
— of Napoleon 84.
— of Neuville 197.
— of Ney 276.
— of Palissy 246.
— of Papin 172.
— of Parmentier 155.
— of Pascal 61.
— of Pinel 260.
— of Raffet 87.
— of Raspail 277.
— of Renaudot 219.
— of the Republic 73. 239.
— of Ricord 277.
— of Rousseau 236.
— of Sedaine 202.
— of Séguin 194.
— of Shakspeare 196.
— of Velasquez 87.
— of Le Verrier 277.
— of Villon 238.
— of Voltaire 238. 240.
Steamboats 22.
Street-Criers 49.
Swimming-baths 43.
Synagogues 45. 194.

Tabacs, Manufacture des 271.
Tables d'Hôte 14.
Telegraph Offices 26.
Telephones 27. 168.

Paris:
Temple, Faubourg du 48.
—, Marché du 207.
—, Square du 207.
—, Tour du 207.
Theatres 27.
Théâtre de l'Ambigu Comique 31. 74.
— des Bouffes Parisiens 31.
— du Château d'Eau 31.
— du Châtelet 30. 62.
— de Cluny 31.
— de la Comédie française 31.
— Déjazet 31.
— Eden 31. 79.
— des Folies Dramatiques 31. 74.
— Français 29. 59.
— de la Gaîté 30. 171.
— du Gymnase 30. 75.
— des Nouveautés 31. 77.
— de l'Odéon 29.
— de l'Opéra 28. 77.
— de l'Opéra-Comique 29. 76. 62.
— du Palais-Royal 30. 56.
— de la Porte-St. Martin 30. 74.
— de la Renaissance 30. 74.
— de la République 31.
— Marigny 153.
— Robert Houdin 31.
— des Variétés 30. 76.
— du Vaudeville 30. 77.
Theatre Offices 27.
Thermes 231.
Tobacco Manufactory 271.
Topography 47.
Tour Eiffel 272. 166.
— St. Jacques 61.
— de Jean sans Peur 171.
Tramways 20.
Tribunal de Commerce 217.
Trinkhalles 73.
Trocadéro, Palais du 162.
—, Parc du 166.
Tuileries, the 147.
—, Jardin des 148.

University 232.

Val-de-Grâce 276.
Paris:
Vanne, Réservoir de la 281.
Vaugirard, see Appx., p. 24.
Vendôme Column 84.
Viaducts 167. etc.
Viaduc Caulaincourt 204.
Villette, La 47. 200.
Voitures 19.

Weights xxv.

Zoological Garden 158.

Parmain 335.
Passy 166. Appx., p. 24.
Pavilly 375.
Pecq, Le 317.
Persan-Beaumont 355.
Picquigny 360.
St. Pierre-lès-Calais 363.
— du Vauvray 371.
Pierrefitte 352.
Pierrelaye 332.
Piple, Chât. du 296.
Plessis-Belleville, Le 356.
Plessis-Piquet 339.
Point-du-Jour 284. Appx., p. 24.
Poissy 372.
— -Grande-Ceinture 323.
Pont de l'Arche 371.
— de Briques 360.
— de Flandre, see Appx., p. 24.
— Remy 360.
— de St. Cloud 283.
— de Sèvres 283.
— de Soissons 356.
— Viaduc du Point-du-Jour 167. 284.
Pontoise 332. 334.
Port Marly 319.
Précy 355.
Presles 335.
St. Prix 331.
Puteaux 282.

Rang du Fliers-Verton 360.
Reine Blanche, Chât. de la 352.
St. Remy 342.
St. Remylès 342.
St. Riquier 360.
Robinson 340. 339.
St. Roch 360.
Rolleboise 371.
Rosny 371.
Rouen 366.
Royaumont 336.
Rue 360.
Rueil 318. 317.
Rungis 341.

Sannois 331. 332.
Sarcelles 337.
Sartrouville 333.
Sausseron, the 335.
Savigny-sur-Orge 341.
Sceaux 340. 339.
Sceaux-Ceinture 339.
Scie, the 366.
Séguin, Ile 284.
Seine, the 47. 366. etc.
Selle, the 361.
Senlis 355.
Sevran-Livry 356.
Sèvres 287.
Solle, la 351.
Somme, the 360.
Sotteville 371.
Southampton 372.
Stains 352.
Stors 337.
Sucy en Brie 296.
Suresnes 282.
— Longchamp 282.
Survilliers 352.

Taverny 337.
Thève, the 352.
Thieux-Nantouillet 356.
Touques, the 374.
Tour, chât. de la 331.
Trianon, Grand and Petit 315.
Trouville-sur-Mer 374.
Tuile, Butte de la 332.

Val, Abbaye du 337.
Valenton 341.
Valérien, Mont 282.
St. Valéry-en-Caux 375.
St. Valéry-sur-Somme 360.
Valmondois 335.
Vanves 286.
Vauboyen 341.
Vaucresson 317.
Vaugirard 48, see Appx., p. 24.
Vaujours 356.
Vaux-de-Cernay 343.
Vaux-le-Penil (chât.) 345.
Vaux-Praslin (chât.) 345.
Verneuil-l'Etang 296.
Vernon 371.
Verrières, Bois de 340.
Versailles 297.

Verton 360.
Vésinet, Le 317.
Viarmes 336.
Ville-d'Avray 287. 286.
Ville-Evrard 295.
Villejuif 262.
Villeneuve-St. Georges 341. 344.
Villeneuve l'Etang 317.
— le-Roi 341.
Villeparisis 356.
Villiers-le-Bel 352.
Vincennes 292.
Vineuil 355.
Viroflay 296.
Vitry 262.
Vorges-les-Bains 342.
Wissous 341.
Yères, the 344.
Yvetot 375.
Yvette, the 342.

Alphabetical List of the Hotels, Restaurants, and Cafés of Paris mentioned in the Handbook.

The words *Hotel*, *Restaurant*, etc., are omitted for the sake of brevity.

Hotels and Maisons Meublées.

Albe (d'), 7.
Ambassadeurs (des), 7.
Amirauté (de l'), R. Daunou, 4.
Amirauté (de l'), R. Duphot, 5.
Angleterre (d'), R. Montmartre, 6.
Anglo-Américain, 8.
Antin (d'), 4.
Arcade (de l'), 5.

Bade (de), 5.
Bâle, 8.
Balmoral, 4.
Balzac (villa), 7.
Bavière (de), 6.
Beaujon, 7.
Beau-Séjour, 6.
Bedford, 5.
Belge, 8.
Belgique & de Hollande, 6.
Bellevue, 4.
Bergère, 6.
Binda, 4.
Bon Lafontaine (du), 7.
Bourse & des Ambassadeurs (de la), 6.
Brébant, 6.
Brésil et d'Orient (du), 6.
Brésilien, 6.
Brighton, 3.
Bristol, 4.
Britannique, 7.
Buckingham, 5.
Burgundy, 5.
Byron, 5.

Cailleux, 8.
Calais (de), 4.
Campbell, 7.
Capucines (des), 4.
Carmes (des), 7.
Castiglione, 4.
Central de la Bourse de Commerce, 3.
Chariot d'Or (du), 7.
Chateaubriand, 7.
Chatham, 4.
Chemin de Fer de l'Est (du), 8.
Chemin de fer de Lyon (du), 8.
Chemin de Fer du Nord (du), 8.
Choiseul, 4.
Choiseul & d'Egypte (de), 4.
Claise, 6.
Cologne (de), 6.
Colonies (des), 6.
Concorde (de la), 5.
Continental, 3.
Corneille, 7.
Cosmopolitan, 6.
Cusset, 6.

Danube (du), 5.
Derby (du), 7.
Deux-Mondes (des), 4.
Dominici, 4.
Doré & des Panoramas, 6.

Empire (de l'), 4.
Espagne & de Hongrie (d'), 5.
Etats-Unis (des), 4.
Etrangers (des), R. Racine 7.
Europe (de l'), Boulev. de Strasbourg, 8.
Europe (de l'), R. Le Peletier 5.
Européen, 7.

Famille (de), 7.
Favart, 6.
Foyot, 7.
Français, 8.
France (de), R. du Caire, 7.
France (de), R. Laffitte, 5.
France (de), R. de Provence, 5.
France & de Bath (de), 4.
France & de Bretagne (de), 8.
France & de Lorraine (de), 7.
Frascati, 6.

Gand & de Germanie (de), 5.
Gare du Nord (de la), 8.
Globe (du), 6.
Grand-Hôtel, 3. 80.
Grande-Bretagne (de la), 5.
Grands-Boulevards (des), 6.

Harcourt (d'), 7.
Havane (de la), 6.
Helder (du), 5.
Hollande (de), R. de la Paix, 4.
Hollande (de), R. Radzivill, 6.

Iles Britanniques (des), 4.
International, 6.
Isly (d'), 7.
Jacob, 7.
Jardin des Tuileries (du), 3.

Laffitte, 5.
Lartisien, 5.
Levant (du), 6.
Lille & d'Albion (de), 3.
Liverpool, 4.
Londres (de), R. Bonaparte, 7.
Londres (de), R. Castiglione, 4.
Londres & de New-York (de), 8.
Lord Byron (villa), 7.
Louis-le-Grand, 4.
Louvois, 6.
Louvre (Gr. Hôt. du), 3.
Lyon & de New York (de), 6.

Maison blanche (de la), 6.
Maisons Meublées, 4, 5, 6, 7.
Malesherbes, 5.
Malte (de), 6.
Manchester (de), 6.
Marine & des Colonies (de la), 8.
Martin, 6.
Métropole, 4.
Meurice, 3.
Meyerbeer, 7.
Midi (du), 7.
Ministres (des), 7.
Mirabeau, 4.
Moderne, 3. 7.
Monsigny, 6.
Mont Blanc (du), 7.
Musée de Cluny (du), 7.

National, 6.
Néva (de la), 6.
Newton, 5.
Nice (de), 6.

Nil (du), 5.
Normandy (de), 4.

Opéra (de l'), 5.
Orient (d'), 4.
Orléans (d'), 6.
Oxford & de Cambridge (d'), 4.

Paris (de), Boulev. de Strasbourg, 8.
Paris (de), R. du Faubourg-Montmartre, 6.
Paris & d'Osborne (de), 4.
Pavillon (du), 7.
Pays-Bas (des) 5.
Perey, 4.
Périgord (du), 6.
Pfeiffer 5.
Port-Mahon (de), 4.
Prince de Galles (du), 5.

Rapp, 5.
Rastadt (de), 4.
Rhin (du), Place Vendôme, 4.
Richepanse, 5.
Richer, 6.
Richmond, 5.
Rivoli, 3.
Rome (de) 8.
Ronceray, 6.
Rossini, 5.
Rouen (de), R. St. Denis, 7.
Rougemont, 6.
Royal, 7.
Russie (de), 5.

St. James, 3.
St. Laurent et de Mulhouse, 8.
St. Pétersbourg (de), 5.
St. Pierre, 7.
St. Romain, 4.
Ste. Marie, 3.
Saints-Pères (des), 7.
Seine (de), 7.
Sèze (de), 5.
Strasbourg (de), Boulev. de Strasbourg, 8.
Suez (de), 7.
Suffren, 7.
Suisse, R. Lafayette, 5.
Suisse, R. N.-D.-d.-Victoires, 6.

Taitbout, 5.
Tamise (de la), 4.
Terminus, 3. 8.
Terrasse (de la), 6.
Tête, 4.
Thérèse, 4.
Tibre (du), 5.
Tour-d'Argent (de la), 8.
Trévise (de), 6.

Univers (de l'), 8.
Univers & du Portugal (de l'), 6.
Université (de l'), 7.

Valois (de), 6.
Vendôme, 4.
Victoria, Cité d'Antin, 5.
Violet, 7.
Vivienne, 6.
Voltaire, 7.
Vouillemont, 4.

Wagram, 3.
Westminster, 4.
Windsor, 3.

Restaurants and Cafés.

Albe (d'), 13.
Ambassadeurs (des) 13.
Américain, 12, 18.
Anglais, B. d. Italiens, 12.
Anglais, R. Royale, 12.
Arc en ciel (de l'), 14.
Armennoville (Pavillon d'), 13.

Barbotte, 13.
Beretta, 13.
Blond (Table d'hôte), 15.
Blot, 13.
Bœuf à la Mode (au), 12.
Bonvalet 12. 14.
Bouillod (Table d'hôte), 15.
Bouillons Duval, 16.
— Boulant, 16.
Bourse (de la), 15.
Brèbant, 16.
Bruneaux, 14.

Cardinal, 18.
Cascade (de la), 13.
Cercle (du), 14.
César, 12.
Champeaux, 12.
Chauveau, 15.
Cinq Arcades (aux), 14.
Cirque (du), 13.
Commerce, du (Pass. des Panoramas), 14.
Commerce, du (R. St. Denis) 15.
Congrès (du), 18.
Coq d'Or (Tav. du), 16.
Corazza, 12.

Dame Blanche (à la), 18.
Darras, 15.
Deux-Théâtres (des), 14.
Dreher, 16.
Ducastaing, 16.
Duflos, 12.
Durand, 12, 17.
Duval (Etablissements), 15.

Eden (Brass.) 16.
Etablissements de Bouillon, 15.
Excoffier (Table d'hôte), 15.

Flamande (Tav.), 16.
Foyot, 13.
Français (Dîner), B. des Italiens 14.
Français (Café), 18.
France (Caféde), 18.
France (Rest. de) 12.
Franco-Russe, 15.

Gaillon, 12.
Gaulois (Tav. des), 16.
Gillet, 13.
Glacier Napolitain, 18.
Grand Café, 18.
Gruber, 14. 16.

Helder (du), 12. 18.

Imoda, 18.

Jewish Restaurants 13.
Julien, 12. 18.

Lapérouse, 13.
Larue, 12.
Lecomte, 12.
Ledoyen, 13.
Légion d'Honneur (de la), 15.
Lemardelay, 12.
Léon, 14. 15.
Lequen, 13.
Levi, 13.
Lhuillier, 15.
Lion d'Or, 12.
Londres (Taverne de), Place Boïeldieu, 12. 13.
Lucas, 12. 13.

Madrid (Café de), 18.
Madrid (Rest. de), 13.
Magny, 13.
Mail (table d'hôte du), 14.
Maire, 12.
Maison Dorée, 12. 77.
Marguery, 12.
Marivaux (de), 12.
Mazarin, 18.
Mignon, 13.
Ministres (des), 15.
Moderne, 15.
Mollard, 15.
Montmartre (Tav.), 16.
Muller, 16.
Musée de Cluny (du), 18.

Napolitain, 18.
National (Dîner), 14.
Nations (des), 14.
Nègre (Tav. du), 16.
Noël-Peters, 12.

Océan (de l'), 15.
Orléans (d'), 12. 18.
Orsay (d'), 13. 18.
Ory, 13.

Paillard, 12.
Paix (de la), 12. 18.
Palais (du), 15.
Paris (Café de), 12. 18.
Paris (Dîner de), 14.
Paris (Rest. de), au Palais Royal, 14.
Paris (de), R. Montmartre, 15.
Pavillon d'Armenonville 13.
Pavillon de la Rotonde, 18.
Pavillons Chinois, 13.
Philippe, 14.
Poissonnière 12.
Pont de Fer (du), 18.
Pont-Neuf (Tav.), 16.
Porte Jaune (de la), 13. 213.
Porte Montmartre (de la), 18.
Porte St. Martin (de la), 14.
Pousset, 16.

Quatre Sergents (aux), 12.

Régence (de la), 18.
Régent (au), 15.
Rhénane (Brass.), 16.
Riche, 12. 16. 18.
Richelieu (Déjeuner de), 18.
Richelieu (Rest.), 15.
Rocher (Dîner du), 14.
Rond Point (du), 13.
Rosbif (au), 15.
Rougemont, 12.
Rouzé, 18.

Ste. Clotilde, 15.
St. Roch, 18.
Schaeffer, 13.
Soufflet, 13. 18.
Splendide Taverne 16.
Suède (de), 18.
Sylvain, 12.

Taverne Flamande, 16.
Tavernier, 12.
Tavernier Aîné, 14.
Terminus (du), 14.
Terrasse (de la), 18.
Terrasse Jouffroy (de la) 14.
Tissot, 14.
Tortoni, 18.
Tour d'Argent, 13.
Tournier (Brass.), 16.

Univers (de l'), 14.
Universelle 14. 16.

Vachette, 18.
Variétés, 18.
Véfour (Petit), 12.
Versailles (de), 15.
Vian, 12.
Vidrequin, 14.
Vivienne (Table d'hôte) 14.
Voisin, 12.
Voltaire, 15. 18.

Weber, 13. 16.

Zimmer, 16.

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INDEX OF STREETS

AND

PLANS OF PARIS.

CONTENTS.

1. List of the principal streets, public buildings, etc., of Paris.
2. General Plan of Paris, showing the railways, tramway lines, and limits of the special plans.
3. Large Plan of Paris in three sections.
4. Five Special Plans of the most important quarters of the city.
5. Plan and List of the omnibus and tramway lines.

This cover may be detached from the rest of the book by severing the yellow thread which will be found between Nos. I. and II. of the special plans.

List of the Principal Streets, Squares, Public Buildings, etc.

with Reference to the accompanying Plans.

The large Plan of Paris, on the scale of 1:20,000, is divided into three sections, of wich the uppermost is coloured *brown*, the central *red*, and the lowest *grey*. Each section contains 36 nnmbered squares. In the accompanying index the capital letters **B, R, G,** following the name of a street or building, refer to the different sections, while the numbers correspond with those on the squares in each section. When the name required is also found on one of the special plans, this is indicated by an italicised Roman numeral. Thus, Rne de l'Abbaye will be found on the red section, square 19; and also on the fourth special map. The capital letters within brackets, placed after the names of the chief streets, etc., indicate the omnibus and tramway-lines which ply in or to these streets (comp. pp. 25-30 of this Appx.).

Names to which *Ancienne, Petite, Saint*, etc., are prefixed, are to be sought for under these prefixes. It should also be observed that the names of streets in Paris are frequently altered. In the special maps some of the house-numbers are inserted at the corners of the longer streets, especially in those cases in which the consecutive odd and even numbers are locally some distance apart. See also footnote at p. 1.

The numbering of the squares is so arranged, that squares in different sections bearing the same number adjoin each other. Thus, square 18 on the brown section finds its continuation towards the S. in sqnare 18 on the red section.

The sqnares will also be useful for calculating distances, each side of a square being exactly one kilomètre, while the diagonals if drawn would be 1400 mètres or 1⅖ kilomètre.

The word *Rue* is always omitted in the following index for the sake of brevity; the other contractions will present no difficulty.

	B.	R.	G.
Abattoirs(Villette: *AC, TNG*)	31		
— (rive gauche)	.	13	23
Abbaye (de l')	.	19	
— aux-Bois *IV*	.	16	
Abbé-de-l'Epée (de l') *IV, V*	.	.	19
Abbé-Grégoire *IV*	.	16	
Abbé-Groult (de l')	.	.	10
Abbesses (des)	20		
Abbeville (d')	24		
Abel-Leblanc (passage)	.	28	
Aboukir (d') *(N) III*	.	24	
Acacias (des)	9		
Acclimatation (jardin d')	3		
Adolphe-Adam *V*	.	23	
Affaires Etrang.(min.des) *II*	.	14	
Affre	23		
Agrippa d'Aubigné	.	25	
Aguesseau (d') *II*	.	15	
Alain-Chartier	.	.	10
Albouy *III*	27		
Alcazar d'Eté *II*	.	15	
Alembert (d')	.	.	17
Alésia (d')	.	.	14
Alexandre-Dumas	.	31	
Alfred-de-Vigny	12		
Alger (d') *II*	.	18	
Alibert *III*	.	27	
Aliénés (asile clinique d')	.	.	20
Aligre (cour d') *III*	.	20	
— (rue et place d')	.	28	
Allemagne (d') *(AC, TN H)*	29		
Alleray (rue & place d')	.	.	10
Alma (avenue, place, & pont de l') *(A, TA, TB, TAB, TJ, TS, TL, TM, TS 6) I*	.	12	
Alouettes (des)	30		
Alpes (place des)	.	23	23
Alphand (passage)	.	.	4
Alphonse	.	4	
— de-Neuville	11		
Alsace (d')	24		
Amandiers (des)	.	33	
Ambassade d'Allemagne *II*	.	17	
— d'Angleterre *II*	.	15	
— d'Autriche *II*	.	17	
— de Russie *II*	.	17	
Ambigu (rue & th. de l') *III*	.	24	
Amboise (d') *III*	.	21	
Ambroise-Paré	23		
Amélie (rue & passage) *IV*	.	14	
Amelot *III, V*	.	26	
Amiral-Courbet (de l') *I*	.	9	
Ampère	11		
Amsterdam (d')	18		
Amyot *V*	.	.	22
Anatomie (amphithéâtre d')	.	.	22
Ancienne-Comédie (de l') *IV, V*	.	19	
Ancre (passage de l') *III*	.	24	
Andral (hôpital)	.	26	
André-del-Sarte	20		
Anglais (des) *V*	.	22	

	B.	R.	G.
Anglais (passage des)	29		
Angoulême (d') *III*	.	27	
Anjou (d') *II*	18	18	
— (quai d') *V*	.	22	
Annam (d')	.	33	
Annelets (des)	33		
Annonciation (de l')	.	5	
— (égl. de l')	.	8	
Antin (d') *II*	.	21	
— (avenue d') *(TS 5)* *II*	.	15	
— (cité d') *II*	21		
Antoine-Dubois *IV, V*	.	19	
Antoinette	20		
Anvers (place d')	20		
Apennins (des)	16		
Appert	.	6	
Aqueduc (de l')	26		
Arago (boulev.) *(J,K,U; TG)*	.	.	20
— (école)	.	31	
Arbalète (de l')	.	.	22
Arbre-Sec (de l') *III*	.	20	
Arc de triomphe du Carrousel (Pl. du Carr.). *II*	.	17	
— de l'Etoile *(C, AB, TD, TN, TP, TN A, TS 3)* *I*	12		
Arc-de-Triomphe (de l')	12		
Arcade (de l') *II*	18	18	
Archevêché (quai et pont de l') *V*	.	22	
Archives (des) *III*	.	23	
Archives Nationales *III*	.	23	
Arcole (pont & rue d') *V*	.	23	
Arcueil (d')	.	.	21
— (porte d')	.	.	21
Ardennes (des)	29		
Arènes de Lutèce (sq. des) *V*	.	.	22
Argenson (d') *II*	15		
Argenteuil (d') *II*	.	21	
Argonne (rue & place de l')	28		
Argout (d') *III*	.	21	
Armaillé (d')	9		
Armorique (de l')	.	.	13
Arquebusiers (des) *III*	.	26	
Arras (d') *V*	.	22	
Arrivée (de l')	.	.	16
Arsenal (gare de l')	.	25	
— (biblioth. de l') *(U, TC, TL)* *V*	.	25	
— (rue & place de l') *V*	.	25	
Artistes (des)	.	.	21
Arts (des)	4		
— (pont des) *IV*	.	20	
Arts-et-Métiers (sq. des) *(M, TG, TH, T 1)* *III*	.	24	
Asile-Popincourt (rue & passage de l')	.	26	
Asnières (porte d')	11		
— (route d')	14		
Assas (rue d') *IV*	.	16	19
Assomption (de l')	.	5	
— (église de l') *II*	.	18	

	B.	R.	G.
Astorg (d') *II*	15		
Athènes (d')	18		
Atlas (de l')	30		
Auber *II*	.	18	
Aubervilliers (d')	26		
— (porte d')	25		
Aubigné (d') *V*	.	25	
Aubriot *III*	.	23	
Aubry-le-Boucher *III*	.	23	
Aude (de l')	.	.	18
Auguste Comte *IV, V*	.	.	19
Aumaire *III*	.	24	
Aumale (d')	21		
Austerlitz (quai & pont d') *(AE, TS 8 & 9)* *V*	.	.	25
Auteuil (rue, gare, porte d') *(A, AH, TO)*	.	1	
— (place d') *(AH)*	.	4	
Avron (d') *(TS 11)*	.	34	
Babylone (de) *(AH)* *IV*	.	16	
Bac (du) *(X, Y)* *II, IV*	.	17	
Bacon	8		
Bagneux (de) *IV*	.	16	
Bagnolet (de) *(P)*	.	32	
— (porte & route de)	.	36	
Baillet *III*	.	20	
Bailleul *III*	.	20	
Baillif *II, III*	.	21	
Bailly *III*	.	24	
Balagny	16		
Balkans (des)	.	35	
Ballu	17		
Baltard *(J, TF, TQ)* *III*	.	20	
Balzac *I*	12		
Banque (de la) *(V)* *III*	.	21	
Banque de France *(V)* *II, III*	.	21	
Banquier (du)	.	.	23
Bara	.	.	16
Barbanègre	28		
Barbès (boul.) *(TI)*	23		
Barbet-de-Jouy *IV*	.	13	
Barbette *III*	.	26	
Bargue (rue & passage)	.	.	13
Baron	16		
Barouillère (de la) *IV*	.	13	
Barrault	.	.	21
— (pas.)	.	.	23
Barre (de la)	20		
Barres (des) *V*	.	23	
Barthélemy *IV*	.	13	
Basfour (passage) *III*	.	24	
Basfroi	.	29	
Bas-Meudon (porte du)	.	.	4
Bassano *I*	.	12	
Basse-du-Rempart *(E, X, AB, AC)* *II*	.	18	
Bassins (des) *I*	.	12	
Bassompierre *V*	.	25	
Bastille (de la) *V*	.	25	

	B.	R.	G.
Bastille (pl. de la) *(E, F, P, R, S, Z, TC, TK, TL, TS 4 & 10)* *V*	.	25	
Batignolles (des) *(G)*	17		
— (boul. des) *(G, TD, TP)*	17		
— (place des) *(G)*	14		
Battoir (du) *V*	.	.	22
Bauches (des)	.	5	
Baudelique	22		
Baudin	24		
Baudoyer (pl.) (rue de Rivoli) *V*	.	23	
Baudricourt	.	.	27
Banme (de la) *II*	15		
Bausset	.	.	10
Bayard *II*	.	15	
Bayen	12		
Béarn (rue & impasse de) *V*	.	26	
Beaubourg *III*	.	23	
Beauce (de) *III*	.	23	
Beau-Grenelle (place)	.	7	
Beauharnais (cité)	.	31	
Beaujolais (de) *II, III*	.	21	
Beaujon (rue & hôpital)	12		
Beaulieu (pass.)	.	.	31
Beaumarchais (boulev.) *(E, F, S)* *III, V*	.	26	
Beaume (de) *IV*	.	17	
Beaunier	.	.	18
Beauregard *III*	.	24	
Beaurepaire *III*	.	27	
Beauséjour (boulevard)	.	5	
Beautreillis *V*	.	25	
Beauveau (place) *II*	.	15	
Beaux-Arts (des) *IV*	.	20	
— (école des) *(V, AG)* *IV*	.	17	
Beccaria	.	28	
Becquerel	20		
Beethoven *I*	.	8	
Bel-Air (avenue du) *(TS 9)*	.	31	
— (station du)	.	.	34
Belfort (de)	.	29	
Belgrand	.	36	
Bellart *IV*	.	13	
Bellay (du) *V*	.	22	
Bellechasse(de)*(Y, AD)* *II, IV*	.	17	
— (place de) *II*	.	14	
Bellefond	21		
Belles-Feuilles (des) *I*	.	9	
Belleville (de) *(M)*	30		
— (boulev. de) *(TE)*	.	30	
Bellevue (de)	33		
Belliard	22		
Bellièvre	.	.	25
Bellini *I*	.	8	
Belloni	.	.	13
Bellot	26		
Belloy (de) *I*	.	12	
Bel-Respiro (du)	12		
Belzunce	24		
Bénard	.	.	17
Bénédictines (couv. de) *IV*	.	13	
Benouville	.	6	
Béranger *III*	.	27	
Bercy (de) *V*	.	25	28
— (boul. & pont de) *(TS 9)*	.	.	28
— (entrepôts, quai, port, & porte de) *(TK)*	.	.	29
Berger *III*	.	20	
Bergère *(V)* *III*	21	21	
— (cité) *III*	.	21	
Bergers (des)	.	.	7
Bérite *IV*	.	16	
Berlin (de)	18		
Bernardins (des) *V*	.	22	
Bernard-Palissy *IV*	.	16	
Berne (de)	18		
Berri (de) *I*	15	12	
Berryer	12		
Berthe	20		
Berthier (boulevard)	13		
Berthollet	.	.	19
Bertin-Poirée *III*	.	20	
Berton *I*	.	8	
Bertrand *IV*	.	13	
— (cité)	.	30	
Berzélius	13		
Bessières (boulevard)	16		
Bestiaux (marché aux) *(AC, T 9)*	31		
Béthune (quai de) *V*	.	22	
Beudant	14		
Beuret	.	.	10
Bezout	.	.	17
Bibliothèque Mazarine *IV*	.	20	
— Nationale *(H)* *II, III*	.	21	
Bicêtre (porte de)	.	.	24
Bichat *III*	27	27	
— (hôpital)	16		
Bidassoa (de la)	.	33	
Bienfaisance (de la)	15		
Bièvre (de) *V*	.	22	
Billancourt (rue & porte de)	.	.	1
Billettes (temple des) *III, V*	.	23	
Billy (quai de) *(TA, B, AB)* *I*	.	12	
Biot	17		
Birague (de) *V*	.	26	
Biscornet *V*	.	25	
Bisson	.	30	
Bitche (place de) *I*	.	9	
Bizet *I*	.	12	
Blainville *V*	.	.	22
Blaise	.	29	
Blanche (cité)	.	.	14
— (rue & place)	17		
Blancs-Manteaux (des)	.	23	
Bleue	21		
Bleus (cour des) *III*	.	24	
Blomet *(X)* *IV*	.	.	10
Blondel *III*	.	24	
Blottière	.	.	14
Boccador *I*	.	12	

	B.	R.	G.
Bochart-de-Sarou	20	15	
Boëtie (la) *(B)*	15	.	
Bœufs (aucieu chemiu des)	.	.	14
Boïeldieu (place) . . . *II*	.	21	
Boileau	.	1	1
Bois (du)	33		
Bois de Boulogne (av. du) *I*	9	9	
— (passage du) . . . . *III*	.	24	
Bois-le-Vent	.	5	
Boissière . . . . . *I*	.	9	
Boissouuade	.	.	16
Boissy-d'Auglas . . . . *II*	.	18	
Boitou (passage)	.	.	24
Bolivar *(M)*	30		
Bouaparte *(Q, V, AD, AG) IV*	.	20	
— (quartier) . . . . . *II*	.	17	
Boudy (de) . . . . . *III*	.	24	
Bou-Marché (magas. du) *(V, X, AG, AH)* . . . . *IV*	.	16	
Bouue-Nouvelle (boul.) *(E, Y)* . . . . . *III*	.	24	
Bous-Eufauts (des) . *II, III*	.	21	
Borda . . . . . *III*	.	24	
Borrégo (du)	36		
Borromée	.	.	10
Bosquet (avenue) *(TS 3) I*	.	11	
Bossuet	24		
Botzaris	30		
Bouchardou . . . . . *III*	.	24	
Boucher . . . . . *III*	.	20	
Boudou (aveuue)	.	4	
Boudreau . . . . . *II*	.	18	
Bouffes-Paris. (théâtre des) *II*	.	21	
Boufflers (aveuue)	.	1	
Bougainville . . . . . *IV*	.	14	
Boulaiuvilliers (de) *(A)* . .	.	14	
Boulaugers (des) . . . . *V*	.	22	
Boulard	.	.	17
Boulay (rue & passage) . .	13		
Boule	.	26	
Boule-Rouge (de la) . . *III*	21		
Boulets (des)	.	31	
Bouloi (du) . . . . . *III*	.	21	
Bouquet-de-Lougch. (du) *I*	.	9	
Bourbon (passage)	.	.	10
— (quai) . . . . . *V*	.	22	
Bourbon-le-Château . . *IV*	.	19	
Bourdou (boulevard) . . *V*	.	25	
Bourdouuais (av. de la) . *I*	.	11	
— (des) . . . . . *III*	.	20	
Bouret	26		
Bourg-l'Abbé (r. & pass). *III*	.	24	
Bourgogne (de) *(Y) II, IV*	.	14	
Bourgou	.	.	24
Bourg-Tibourg (du) . . . *V*	.	23	
Boursault	14		
Bourse (palais de la) . *III*	.	21	
— (rue & place de la) *(F, I, AB)* . . . . . *II, III*	.	21	
— de Commerce. . . . *III*	.	20	
— du Travail . . . . . *III*	.	27	

	B.	R.	G.
Boussiugault	.	.	21
Boutarel . . . . . *V*	.	22	
Boutebrie . . . . . *V*	.	19	
Bouviues (aveuue & rue de)	.	31	
Boyer	.	33	
Brady (passage) . . . . *III*	.	24	
Brauciou (r. et porte) . . .	.	.	11
Brantôme . . . . . *III*	.	23	
Braque (de) . . . . . *III*	.	23	
Bréa . . . . . *IV*	.	.	16
Brèche-aux Loups (r. de la)	.	.	31
Bréda (rue & place) . . .	21		
Bréguet . . . . . *V*	.	26	
Brémontier	11		
Bretague (de) *(D, U)* . . *III*	.	26	
Breteuil (av. & place de) *IV*	.	13	
Bretonvilliers . . . . . *III*	.	22	
Brey	12		
Brézin	.	.	17
Bridaine	14		
Briguole (de) . . . . . *I*	.	12	
Brisemiche . . . . . *III*	.	23	
Brissac . . . . . *V*	.	25	
Broca (rue et hôpital) . . .	.	.	20
Brochant	14		
Brosse (de) . . . . . *V*	.	23	
Broussais	.	.	20
— (hôpital)	.	.	14
Bruant	.	.	26
Brune (boulevard)	.	.	15
Bruuel	9		
Bruxelles (de)	17		
Bucherie (de la) . . . . *V*	.	22	
Buci (de) . . . . . *IV*	.	19	
Budé . . . . . *V*	.	22	
Buffou . . . . . *V*	.	.	
— (lycée) *(X, AG)*	.	.	22
Bugeaud (aveuue) . . . . *I*	.	6	13
Buisson-Saiut-Louis (du) .	27	27	
Buot	.	.	24
Burnouf	27		
Burq	20		
Butte-aux-Cailles (de la) . .	.	31	31
Buttes (des)	.	.	23
Buttes-Chaumout (parc des)	30		
Buzeuval (de)	.	31	
Cabanel	.	10	
Cabanis	.	.	20
Cadet . . . . . *III*	21		
Cafarelli . . . . . *III*	.	27	
Cail	23		
Caillaux (impasse)	.	.	27
Caillié	26		
Cailloux (des)	10		
Caire (pl. & rue du) . *III*	.	24	
Caisse des Dépôts . . . *II*	.	17	
Calais (de)	17		
Cambacérès . . . . . *II*	15		
Cambou . . . . . *II*	.	18	
Cambrai (de)	28		

	B.	R.	G.
Cambronne (r. & pl.) *(TS 5)*	.	10	10
Camille-Douls	36		
Camou *I*	.	11	
Campagne-Première	.	.	16
Campo-Formio (de)	.	.	23
Canal St-Denis	28		
— St-Martin (& rue du)	27	27	
— de l'Ourcq	29		
Canettes (des) *IV*	.	19	
Canivet (du) *IV*	.	19	
Caplat	23		
Capron	17		
Capucines (boul. & r. des) *(E, X, AB, AC)* *II*	.	18	
Cardinale *IV*	.	19	
Cardinal-Lemoine *(G,K,Z)* *V*	.	22	
Cardinet	14		
Carmes (des) *V*	.	22	
Carnavalet (musée) *(F)* *V*	.	26	
Caruot (avenue)	12		
Caroline	17		
Carou *V*	.	26	
Carpeaux	16		
Carrières (des)	32		
— (les)	.	.	36
Carrousel (place & pont du) *(H, X, Y, AG)* *II, IV*	.	20	
Cascades (des)	.	33	
Casimir-Delavigne *IV*	.	19	
Casimir-Périer *IV*	.	14	
Casino de Paris *(G)*	.	18	
Cassette *IV*	.	16	
Castellane *II*	.	18	
Castex *V*	.	25	
Castiglione (de) *II*	.	18	
Catacombes (entrée des)	.	.	17
Catalogne	8		
Catinat *III*	.	21	
Caulaincourt	20		
Caumartin *II*	18	18	
Cavé	23		
Cavendish	29		
Célestins (quai des) *(U, TC)* *V*	.	22	
Cels	.	.	16
Cendriers (des)	.	30	
Censier	.	.	22
Cerisaie (de la) *V*	.	25	
Cérisoles (de) *I*	.	12	
Cévennes (des)	.	.	7
Chabanais *II*	.	21	
Chabraud (cité) *II*	.	18	
Chabrol (de) *(B)*	24		
Chaillot (de) *I*	.	12	
Chaise (de la) *IV*	.	16	
Chalet (du)	27		
Chalgrin	9		
Chaligny	.	28	
Châlons (de)	.	.	28
Chamaillards (des)	.	.	27
Chambertin	.	.	28
Chambéry (de)	.	.	11
Chambiges *I*	.	12	
Chambre des députés *(AF, TL, TM)* *II*	.	14	
Champagny *IV*	.	14	
Champ-de-l'Alouette (du)	.	.	20
Champ-d'Asile (du)	.	.	17
Champ-de-Mars *(Y, TS 5)* *I*	.	11	
— (du) *I*	.	11	
— (stat. du) *I*	.	8	
Champerret (porte de)	8		
Championnet	19		
Champollion *V*	.	19	
Champs-Elysées (avenue des) *(A, C)* *I, II*	.	15	
Chanaleilles (de) *IV*	.	13	
Chanez	.	1	
Change (pont au) *V*	.	20	
Chanoinesse *V*	.	22	
Chantiers (des) *V*	.	22	
Chanudet	.	.	14
Chanzy	.	28	
Chapelle (boulevard de la) *(TD, TP, TN E)*	23		
— (cité & place de la)	23		
— (r. & stat. de la) *(TH, TN F)*	22		
— Expiatoire *II*	18		
Chapon *III*	.	24	
Chappe	20		
Chaptal	18		
— (collège)	15		
Charbonnière (de la)	23		
Chardin *I*	.	8	
Charente (quai de la)	28		
Charenton *(TK)*	.	.	36
— (de) *(S)* *V*	.	28	28
— (porte de) *(S)*	.	.	32
Charité (hôpital de la) *IV*	.	17	
Charlemagne (lycée) *V*	.	23	
— (rue et passage) *V*	.	23	
Charles V. *V*	.	25	
Charles-Dallery	.	28	
Charles-Divry	.	.	17
Charles-Fourier	.	.	24
Charles-Nodier	20	.	.
Charlot *III*	.	26	
Charolais (du)	.	.	28
Charonne (de)	.	32	
— (boulevard de) *(P, TE)*	.	31	
Charras *II*	18		
Charretière *V*	.	19	
Chartres (de)	23		
Chasseloup-Laubat	20		
Château (du)	.	.	17
Châteaubriand *I*	12		
Château-d'Eau (du) *III*	24	24	
— (théâtre du) *III*	.	27	
Château-des-Rentiers (du)	.	.	26
Châteaudun (de) *(B,H,I,AC)*	21		
Château-Landon (de)	26		
Châtelain	.	.	14
Châtelet (pl. & théâtre du)	.	.	

	B.	R.	G.
(*C, G, J, K, O, Q, R, AD, TC, H, & K*) . . . . . *V*	.	20	
Châtillon (avenue de) (*TS 1*)	.	.	18
— (porte de) (*TS 1*) . . .	.	.	15
Chauchat . . . . . *II, III*	21		
Chaudron	26		
Chaufourniers (des)	27		
Chaume (du) . . . . . *III*	.	23	
Chaumont (porte)	32		
Chaussée-d'Antin (de la) (*G*) *II*	18	21	
— de la Muette	.	5	
Chansson (passage) . . *III*	.	24	
Chauvean-Lagarde . . . *II*	.	18	
Chauvelot	.	.	11
Chazelles	12		
Chemin-Vert (du) . . . . *V*	.	29	
Chénier	.	24	
Cherche-Midi (du) (*V*) *IV*	.	16	13
Chérnbini . . . . . *II*	.	21	
Cheval-Blanc (passage du) *V*	.	25	
Chevaleret (r. & chemin du)	.	.	29
Chevert. . . . . *IV*	.	14	
Chevrense (de) (B. du M.-P.)	.	16	
— (Issy)	.	.	6
Chine (de la)	.	33	
Choiseul (rue & passage) *II*	.	21	
Choisy (avenue & porte de)	.	.	27
Chomel. . . . . *IV*	.	16	
Choron	21		
Christiani.	23		
Christine . . . . . *IV, V*	.	20	
Christophe-Colomb . . . *I*	.	12	
Cimarosa . . . . . *I*	.	9	
Cimetière du Mont-Parnasse (*Q, TS 1 & 2*)	.	.	16
— du Père-Lachaise (*P, TE*)	.	32	
— Montmartre (*H, TD, TP*)	17		
— Montmartre (avenue dn)	17		
Cinq-Diamants (des) . . .	.	.	23
Cirque (dn) . . . . . *II*	.	15	
Cirque d'Eté (*A, C*) . . *II*	.	15	
— d'Hiver (*D, E, O, S*) *III*	.	27	
— Fernando (*I, TD, TP*) .	20		
— Nouveau (*D*) . . . . *II*	.	18	
Ciseaux (des) . . . . . *IV*	.	19	
Cité (île de la) . . . . . *V*	.	20	
— (r. & quai de la) *G, L*) *V*	.	23	
Cîteaux (de)	.	.	
Civry (de)	.	28	1
Clairault	17		
Clapeyron.	17		
Claude-Bernard (*TQ*) . . .	.	.	19
Claude-Decaen	.	.	31
Claude-Lorrain	.	.	1
Claude-Pouillet	14		
Claude-Vellefaux . . . *III*	27		
Clausel	21		
Clavel	30		
Clef (de la) . . . . . *V*	.	.	22
Clément . . . . . *IV*	.	19	
Clément-Marot . . . . . *I*	.	12	
Cler (*AD*). . . . . *I*	.	11	
Cléry (de) . . . . . *III*	.	24	
Clichy (& porte de) (*TN D*)	13		
— (rue de) (*G*)	18		
— (av. de (*H, TN D & E*).	17		
— (boul. de) (*H, I, TD, TP*)	20		
— (place de) (*G, H, TD, TP, TN D & E*)	13		
Clignancourt (de)	23		
— (porte de)	19		
Clisson	.	.	26
Cloche-Perce . . . . . *V*	.	23	
Cloître-Notre-Dame (du) *V*	.	22	
Cloître-St.-Merry (du) . *III*	.	23	
Clopin . . . . . *V*	.	22	
Clos (du)	.	35	
Clotilde. . . . . *V*	.	19	
Clovis . . . . . *V*	.	22	
Cloys (des)	19		
Cluny (r. & musée de) (*J, L, TG, TH, TQ, TS 6 & 7*) *V*	.	19	
Cochin . . . . . *V*	.	22	
— (hospice)	.	.	20
Coëtlogon. . . . . *IV*	.	16	
Colbert (rue & pass.) *II, III*	.	21	
Coligny (de) . . . . . *V*	.	25	
Colisée (du) . . . . . *II*	.	15	
Collège de France (*Z, TH*) *V*	.	19	
Colombe (de la) . . . . *V*	.	23	
Colonnes (des) . . *II, III*	.	21	
Combes . . . . . *I*	.	11	
Comète (de la) . . . . *IV*	.	14	
Commandant-Rivière (du) .	15		
Commandenr (du)	.	.	17
Commerce (Bourse de) *III*	.	20	
— (Chambre de) . . . *III*	.	21	
— (Minist. du) . . . . *IV*	.	17	
— (Tribunal de) . . . *V*	.	20	
Commines . . . . . *III*	.	26	
Compans (rue & impasse) .	33		
Comptoir d'Escompte . *III*	21		
Conciergerie . . . . . *V*	.	20	
Concorde (place & pont de la) (*A, C, AC, AF, TA, TB, TAB, TJ*). . . . *II*	.	18	
Condamine (de la)	17		
Condé (de) . . . . *IV, V*	.	19	
Condorcet.	21		
— (lycée) . . . . . *II*	18		
Conférence (quai de la) (*TA, B & AB, TI*) . . . *I, II*	.	15	
Conflans	.	.	36
Conseil d'Etat . . . . . *II*	.	20	
— de Guerre . . . . . *IV*	.	16	
Conservatoire (dn) . . *III*	21		
— des Arts et Métiers (*L, M, T, TG, TH*) . . . *III*	.	24	
— de Musique . . . . *III*	24		
Constantine (de). . *II, IV*	.	14	

	B.	R.	G.
Constantinople (de) *(F)*	15		
Conti (quai) *(V)* *IV, V*	.	20	
Contrescarpe (boul.) *(TK)* *V*	.	25	
— (place) *V*	.	.	22
Copernic *I*	.	9	
Copreaux	.	.	13
Coq (du) *V*	.	23	
Coquillière *(F)* *III*	.	21	
Corbeau *III*	.	27	
Corbes (passage) *III*	.	.	32
Corbineau	.	.	28
Cordelières (des)	.	.	23
Coriolis	.	.	31
Cormeilles (de)	7		
Corneille *IV, V*	.	19	
Cornes (des)	.	.	22
Cortambert	.	8	
Cortot	20		
Corvisart	.	.	20
Cossonnerie (de la) *III*	.	23	
Cotentin (du)	.	.	13
Cotte (de)	.	28	
Cottin (passage)	20		
Couche	.	.	18
Coucous (des)	.	.	34
Couesnon	.	.	17
Courat	.	35	
Courbevoie	1		
Courcelles (de) *(AF)*	11		
— (boulevard de) *(TD, TP)*	15		
Cour-des-Noues (de la)	.	32	
Couronnes (r. & imp. des)	.	30	
Cours-la-Reine *(TA, TB, TAB, TJ)* *I, II*	.	15	
Courty (de) *II*	.	17	
Contellerie (de la) *V*	.	23	
Coutures-St-Gervais(des) *III*	.	26	
Coysevox	16		
Crébillon *IV, V*	.	19	
Crédit Foncier *II*	.	18	
— Lyonnais *(E)* *II*	.	21	
Crevaux	.	9	
Crillon *V*	.	25	
Crimée (de)	29		
Croisades (des)	.	.	14
Croissant (du) *III*	.	21	
Croix-des-Petits-Champs *(F, I, N, V)* *II, III*	.	21	7
Croix-Nivert *(TS 2 & 5)*	.	10	
Croix-Rouge (carr. de la) *IV*	.	16	
Crouin (passage)	.	.	26
Croulebarbe	.	.	23
Crozatier	.	28	
Crussol (rue & cité de) *III*	.	27	
Cugnot	25		
Cujas *V*	.	19	
Curial	25		
Custine	23		
Cuvier *V*	.	22	22
Cygne (du) *III*	.	23	
Cygnes (allée des) *I*	.	7	

	B.	R.	G.
Daguerre	.	.	17
Dalayrac *II*	.	21	
Dames (des)	17		
— de la Trinité *(H, TD, TP)*	17		
— de l'Assomption	.	4	
— St-Michel *V*	.	.	19
Damesme	.	.	24
Damiette (de) *III*	.	24	
Damoy (passage) *V*	.	26	
Damrémont	19		
Dancourt (place & rue)	20		
Dangean	.	4	
Dante (du) *V*	.	19	
Danton	4		
Dantzig (de)	.	.	11
Dannbe (place du)	32		
Darboy	.	27	
Darcet	17		
Darcy	.	36	
Dareau	.	.	20
Daru	12		
Daubenton	.	.	22
Daubigny	14		
Daumesnil (av. & pl.) *(TS 10)*	.	.	31
— (porte & lac)	.	.	35
Daunou *II*	.	18	
Danphine (pl., r., pass.) *(O, AD)* *IV, V*	.	20	
— (porte)	.	6	
Dautancourt	17		
Daval *V*	.	26	
David-d'Angers	32		
Davoust (boulevard)	.	34	
Davy	16		
Débarcadère (du)	9		
Debelleyme *III*	.	26	
Debilly (quai) *(TA, TB, TAB)* *I*	.	12	
Debrousse *I*	.	12	
Decamps	.	9	
Déchargenrs (des) *III*	.	20	
Dechéroy	14		
Decrès	.	.	14
Deguerry	.	27	
Déjazet (théâtre) *III*	.	27	
Delambre	.	.	16
Delessert *I*	.	8	
Delorme (passage) *II*	.	18	
Delouvain	33		
Delta (dn)	23		
Demours	11		
Denain (boul. de) *(K, V, AC)*	24		
Denfert-Rocherean *IV*	.	.	19
— (place) *(TG, TS 1)*	.	.	17
Denoyez	.	30	
Deparcieux	.	.	17
Départ (du)	.	.	16
Département (dn)	26		
Dépotoir (du)	32		
Depôts et Cons. (caisse) *II*	.	.	17
Députés (chambre des) *II*	.	14	

	B.	R.	G.
Desaix . . . . . *I*	.	10	
Desbordes-Valmore	.	5	
Descartes . . . . . *V*	.	22	
Descombes	8		
Desgenettes . . . . . *II*	.	14	
Désir (passage du) . . *III*	24		
Desnonettes	.	.	8
Desprez	.	.	14
Desreuaudes	12		
Deux-Ecus (des) . . . . *III*	.	20	
Deux-Gares (des)	24		
Deux-Ponts (des) *(T, Z)* *V*	.	22	
Diderot (boulevard) *(TM)* *V*	.	25	25
Didot	.	.	17
Dier (passage)	13		
Dieu . . . . . *III*	.	27	
Dijon (de)	.	.	29
Docteur-Blanche (du) . . .	.	1	
Domat . . . . . *V*	.	22	
Dombasle	.	.	11
Dôme (du) . . . . . *I*	.	9	
Domiuicaines de la Croix	.	28	
Domrémy (de)	.	.	26
Doré (cité)	.	.	26
Dorian	.	31	
Dosue	.	9	
Douai (de) *(H)*	20		
Douane (hôt. & rue de la) *III*	.	27	
Doubles (pont aux) . . . *V*	.	22	
Doudeauville (rue et pass.)	23		
Douze-Maisons (pass. des) *I*	.	12	
Dragon (rne et cour du) *IV*	.	16	
Drevet	20		
Droit (école de) . . . . *V*	.	19	
Drouot *(I)* . . . . *II, III*	21		
Dubail (passage) . . . . *III*	24		
Duban	.	5	
Dubois (passage)	29		
Ducange	.	.	14
Ducouëdic	.	.	17
Duée (de la)	.	.	17
Dufrénoy	.	6	
Dugommier	.	.	31
Duguay-Trouin . . . . *IV*	.	16	
Dugnescliu . . . . . *I*	.	10	
Duhesme	19		
Dulac (passage)	.	.	13
Dulaure	20		
Dulong	14		
Dumas (passage)	.	31	
Duméril	.	.	22
Dumont-d'Urville . . . . *I*	.	12	
Dunkerque (de)	24		
Duuois	.	.	26
Duperré	20		
Dupetit-Thouars . . . . *III*	.	27	
Duphot . . . . . *II*	.	18	
Dupin . . . . . *IV*	.	16	
Dupleix (place et rue) . *I*	.	10	
Dupont (cité)	.	29	
Dupnis . . . . . *III*	.	27	
Dupuytren . . . . . *IV, V,*	.	19	
Duquesne (avenue) . . *IV*	.	13	
Duraiice (de la)	.	.	31
Duranti	.	29	
Durantin	20		
Duras (de) . . . . . *II*	.	15	
Duret . . . . . *I*	9		
Duris	.	33	
Duroc . . . . . *IV*	.	13	
Dussoubs . . . . . *III*	.	24	
Dutot	.	.	13
Duvivier . . . . . *I, IV*	.	14	
Eaux (passage des) . . . *I*	.	8	
Eblé . . . . . *IV*	.	13	
Echaudé (de l') . . . . *IV*	.	19	
Echelle (de l') . . . . *II*	.	21	
Echiquier (de l') . . . *III*	.	24	
Ecluses-Saint-Martin (des) .	27		
Ecole Centrale (nouv.) *III*	.	24	
— d'Architecture	.	.	16
— de Droit . . . . . *V*	.	19	
— de Médecine . . . . *V*	.	19	
— — (rue et place de l') *V*	.	19	
— de Pharmacie . . . *IV*	.	.	19
— des Beaux-Arts *(V, AG)* *IV*	.	17	
— des Mines *(TG)* . . . *IV*	.	.	19
— des Pouts-et-Chauss. *IV*	.	17	
— d'Etat-Major . . . . *IV*	.	14	
— Militaire *(Y, AD, AH, TS 3 & 5)* . . . . . *IV*	.	10	
— Normale supérieure . *V*	.	.	19
— — d'Auteuil et J.-B. Say	1		
— Polytechuique . . . . *V*	.	22	
— — (de l') . . . . . *V*	.	22	
— Pratique . . . . . *IV*	.	19	
Ecoles (des) *(K, Z, TH)* *V*	.	22	
Ecosse (d') . . . . . *V*	.	19	
Ecouffes (des) . . . . . *V*	.	23	
Ecuries-d'Artois (des) . *II*	15		
Edgar-Quinet	.	.	16
Edimbourg (d')	15		
Edmond-Valentin	.	.	24
Egiuhard . . . . . *V*	.	26	
Eglise (de l')	.	.	7
Elysée (pal. & rue de l') *II*	.	15	
— (passage de l')	20		
— Moutmartre	20		
Elzévir . . . . . *III*	.	26	
Emeriau . . . . . *I*	.	7	
Eufants Malades (hôp. des) *IV*	.	13	13
Enf.-Rouges (marché d.) *III*	.	26	
Eufer (boul. d') *(TS 1 & 2)* *IV*	.	16	
Eufer (passage d')	.	.	16
Eughien (hospice d') . . .	.	31	
— (d') *(T)* . . . . . *III*	24	24	
Eutrepôt (de l') . . . . *III*	.	27	
Entrepreneurs (des) . . .	.	7	7
Envierges (rue, cité, & passage des)	.	30	
Epée-de-Bois (de l')	.	.	22

	B.	R.	G.
Eperon (de l'). . . . . *V*	.	19	
Epinettes	16		
Erard	.	28	
Erlanger	.	1	1
Ermitage (rue & villa de l')	.	33	
Ernestine	23		
Espérance (de l')	.	.	24
Esquirol	.	.	23
Est (de l').	.	33	
Est (gare de l') *(B, M, TG, TH, TI)*	24		
Estrapade (rue & pl. de l') *V*	.	.	19
Estrées (d') *(AH)* . . . *IV*	.	13	
Etat-Major (école d') . *IV*	.	14	
Etats-Unis (place des) . *I*	.	9	
Etex	17		
Etienne-Dolet *(O)*	.	30	
Etienne-Marcel . . . . *III*	.	21	
Etoile (de l') . . . . . *I*	12		
— (roud-point de l') . . *I*	12		
Etuves . . . . . *III*	.	23	
Eugène-Delacroix	.	5	
— Gibez	.	.	11
— Sue	22		
Euler . . . . . *I*	.	12	
Eupatoria (d')	.	30	
Europe (pl. de l') *(TN D & E)*	18		
Evaugile (de l')	25		
Exelmans (boulevard) . .	.	.	1
Exposition (de l') . . . *I*	.	11	
Eylau (aveuue) . . . . . *I*	.	9	
Fabert . . . . . *II*	.	14	
Fabre-d'Eglautine	.	31	
Fagon.	.	.	23
Faidherbe	.	28	
Faisanderie (de la)	.	6	
Fallempin (passage)	.	7	
Faraday.	8		
Faubourg-du-Temple (du) *(N)*. . . . . *III*	.	27	
— Montmartre (du) *(J, V) III*	21	21	
— Poissounière (du) *(T, V) III*	24	24	
— St-Antoine (du) *(T, C) V*	.	28	
— St-Denis (du) *(K, TH, TN G & H)* . . . . . *III*	24	24	
— St-Honoré (du) *(D, R, AB)* . . . . . *II*	15	15	
— St-Jacques (du) *(J)* . .	.	.	19
— St-Martin (du) *(L, TN G)*	27	24	
Fauconnier (du) . . . . *V*	.	22	
Favart . . . . . *II, III*	.	21	
Favorites (des)	.	.	10
Fécamp (de)	.	.	32
Fédération (de la) . . . *I*	.	10	
Félicien-David	.	4	
Félicité (de la)	14		
Fénelon (cité)	24		
— (lycée) . . . . . *V*	.	19	
Fer-à-Moulin (du)	.	.	22
Ferdinand-Berthoud . . *III*	.	24	
Fermat	.	.	17
Fermiers (des)	14		
Ferou. . . . . *IV*	.	19	
Ferronuerie (de la) . . *III*	.	23	
Ferrus	.	.	20
Fessard (rue & impasse) .	30		
Fêtes (rue & place des) . .	33		
Feuillade (de la) . *II, III*	.	21	
Feuillantines (des) . . . *V*	.	.	19
Feuillet (passage)	27		
Feutrier	20		
Feydeau . . . . . *III*	.	21	
Fidélité (de la) . . . . *III*	24		
Figuier (du) . . . . . *V*	.	22	
Filles-du-Calvaire (boul. & rue des) *(D, E, S)*. . *III*	.	26	
Filles-Dieu (des) . . . *III*	.	24	
Filles-St-Thomas (des) *II, III*	.	21	
Finances (min. des) . . *II*	.	20	
Flandre (de) *(I, TN G)* . .	26		
— (pont & route de) . . .	28		
Flandrin (boulevard) . . .	.	6	
Fleurs (quai aux) *(K)* . *V*	.	22	
Fleurus (de) . . . . . *IV*	.	16	
Floreuce (de)	17		
Foin (du) . . . . . *V*	.	26	
Folie-Méricourt (de la) *III*	.	27	
Folie-Reguault (de la) . . .	.	29	
Folies-Bergère *(J)* . . *III*	21		
Foudary.	.	10	
Foutaine	.	20	
Foutaine-du-But (de la) . .	19		
— aux-Clercs (de la) . . .	.	.	24
— Mulard (de la)	.	.	24
— au-Roi . . . . . *III*	.	27	
Fontaines (des) . . . *III*	.	24	
Fontarabie (de)	.	32	
Fontary	.	10	
Fontenoy (place de)	.	10	
Forest	17		
Forez (du) . . . . . *III*	.	23	
Forges (des) . . . . . *III*	.	24	
Fortin (avenue)	.	.	23
Fortuny	11		
Fossés-St-Beruard (des) . *V*	.	22	
— St-Jacques (des) . . . *V*	.	19	19
Fouarre (du) . . . . . *V*	.	22	
Fougeat (passage)	.	10	
Four (du)	.	16	
Fourcy (de) *(Z)*. . . . . *V*	.	23	
Fourneaux (r. & ch. des) *IV*	.	.	13
Foyatier	20		
Française . . . . . *III*	.	24	
Francœur	19		
François-Bonviu.	.	10	10
François-Gérard	.	4	
François-Miron . . . . . *V*	.	23	
François Ier (maison de) *II*	.	15	
François Ier (rue & place) *I, II*	.	15	

	B.	R.	G.
Francs-Bourgeois (des) *(F) III, V*	.	23	
Franklin *(A)* . . . . . *I*	.	8	
Frémicourt *(V)*	.	10	
Frères (Institut des) . . *IV*	.	13	
Fresnel . . . . . *I*	.	12	
Freycinet . . . . . *I*	.	12	
Friant	.	.	
Friedland (av. de) *(AB,TN)*	12		
Frochot	20		
Froissart . . . . . *III*	.	26	
Froment	.	26	
Fromentel . . . . . *V*	.	19	
Fromentin	20		
Fulton	.	.	25
Furstenberg (r. & pl.) *IV*	.	20	
Gabon (du)	.	34	
Gabriel (avenue) . . . *II*	.	15	
Gabrielle	20		
Gaillard	18		
Gaillon . . . . . *II*	.	21	
Gaîté (rue & impasse de la)	.	.	16
Galande . . . . . *V*	.	22	
Galilée . . . . . *I*	.	12	
Galliéra (r. & musée de) .	.	12	
Galvani	8		
Gambetta (avenue)	36		
— (place) *(O)*	33		
Gambey . . . . . *III*	.	27	
Ganneron	17		
Garancière . . . . . *IV*	.	19	
Garde-Meuble *(TL, TM)*. *I*	.	11	
Gardes (des)	23		
Gare de l'Est *(B, M, TG, TH, TI)*	24		
— de Lyon *(R, TM, TS 4)*	.	.	28
— de Sceaux *(J,TG,TS 1&2)*	.	.	20
— de Vincennes	.	25	
— d'Orléans *(P, T, AE, TM, TS 4, 8, & 9)*	.	.	25
— du Nord *(K, V, AC, TH, TI)*	24		
— Montparnasse (de l'Ouest, rive gauche) *(O, TS 1, 2, 3, & 4)*	.	.	16
— St-Lazare (de l'Ouest, rive droite) *(B, F, X, AI)*	18		
— (boul. de la) *(TS 7 & 8)*	.	.	26
— (porte de la)	.	.	30
— (quai de la) *(AE)* . . .	.	.	29
— (de la)	.	4	25
Gares (des Deux-)	24		
Garibaldi (boul.) *(Z)* . . .	.	10	
Gaston-de-St-Paul . . . . *I*	.	12	
Gatbois (passage)	.	.	28
Gatines (des)	.	33	
Gandon (ruelle)	.	.	27
Gauthey	16		
Gavarni . . . . . *I*	.	8	
Gay-Lussac *(J, TQ)*. . . *V*	.	19	19
Gaz (rue & impasse du) .	.	.	26
Gazan	.	.	21
Général-Brunet (du) . . .	32		
Général-Foy (du)	15		
Gentilly	.	.	24
— (porte et station de) . .	.	.	21
— (de)	.	.	23
Geoffroy-Didelot	14		
Geoffroy-Langevin . . . *III*	.	23	
Geoffroy-Lasnier . . . . *V*	.	23	
Geoffroy-Marie *(J)* . . *III*	21		
Geoffroy-St-Hilaire *(G,K) V*	.	.	22
Géorama (du)	.	.	17
George Sand	.	4	
Gérando	20		
Gérard	.	.	23
Gerbert	.	.	33
Gerbier	.	29	
Gerbillon . . . . . *IV*	.	16	
Gergovie (de)	.	.	14
Germain-Pilon	20		
Gesvres (quai de) *(O, TC) V*	.	23	
Ginoux	.	7	
Girardon	20		
Gironde (quai de la) . . .	28		
Gît-le-Cœur . . . . . *V*	.	19	
Glacière (de la) *(U)* . . .	.	.	20
Glaisière (de la)	.	.	6
Gluck . . . . . *II*	18		
Gobelins (av., rue, & man. des) *(U, TQ, TS 6)* . . .	.	.	23
Godefroy-Cavaignac	.	29	
Godot-de-Mauroy . . . . *II*	18	18	
Gœthe . . . . . *I*	.	12	
Gomboust . . . . . *II*	.	18	
Gourgaud (avenue)	11		
Goutte-d'Or (de la)	23		
Gouvion-St-Cyr (boulevard)	8		
Gozlin (rue & place) . *IV*	.	19	
Gracieuse . . . . . *V*	.	.	22
Grammont (de). . . . . *II*	.	21	
Grand-Cerf (passage du) *III*	.	24	
Grand-Prieuré (du) . . *III*	.	27	
Grande-Armée (avenue de la) *(C, TN A)*.	9		
Grande-Chaumière (de la) .	.	.	16
Grande-Truanderie (d.l.) *III*	.	23	
Grandes-Carrières (ch. des)	16		
Grands-Augustins (rue & quai des) . . . . . *V*	.	20	
Grands-Champs (des) . . .	.	34	
Grange-Batelière (de la) *III*	21		
Grange-aux-Belles . . . *III*	27		
Gravelle (avenue de) . . .	.	.	36
Gravilliers (des). . . . *III*	.	24	
Greffulhe . . . . . *II*	18		
Grégoire-de-Tours . . . *IV*	.	.	19
Grenelle (de) *(Y, AF) I, IV*	.	14	
— (boul. de) *(TS 5)* . . *I*	.	10	
— (gare et quai de). . . .	.	7	7
— (pont et stat. de) *(AH)*	.	4	

	B.	R.	G.
Grenéta . . . . . *III*	.	24	
Grenier-snr-l'Eau . . . . *V*	.	23	
Grenier-St-Lazare . . . *III*	.	23	
Grétry. . . . . *II*	.	21	
Greuze . . . . . *I*	.	9	
Gribeanval . . . . . *IV*	.	17	
Gros	.	4	
Grotte (de la)	.	.	8
Gnadelonpe (de la)	25		
Gndin.	.	.	1
Gnénégand . . . . . *IV, V*	.	20	
Guénot (cité)	.	31	
Gnérin-Boissean . . . . *III*	.	24	
Gnersant	9	.	
Gnichard	.	5	
Gnilhem	.	29	
Gnillanme-Tell	11		
Gnillemites (des) . . . *III*	.	23	
Guimet (musée) *(A, B, TJ) I*	.		
Gnisarde . . . . . *IV*	.	12	
Gutenberg. . . . . *III*	.	19	
Gny-Labrosse . . . . . *V*	.	21	
Gnyot	11	.	22
Gny-Patin	23		
Haies (des)	.	35	
Hainant (dn)	32		
Halévy . . . . . *II*	.	18	
Hallé	.	.	17
Halle-anx-Vins . . . . *V*	.	22	
Halles-Centrales *(D, F, J, L, TF, TQ)* . . . . *III*	.	20	
Halles (des) . . . . . *III*	.	20	
Hambonrg (de)	18		
Hamean (du)	.	.	8
Hamelin . . . . . *I*	.	9	
Hanovre (de) . . . . . *II*	.	21	
Harlay (de) . . . . . *V*	.	20	
Harpe (de la) . . . . . *V*	.	19	
Harvey	.	.	26
Haudriettes (des) . . . *III*	.	23	
Haussmann(bonlevard)*(TN, TN D & E)* . . . . . *II*	18		
Hantefenille. . . . . *V*	.	19	
Hanteville (d') . . . . *III*	24	24	
Haut-Pavé (dn) . . . . . *V*	.	22	
Hantponl (d')	29		
Havre (dn) . . . . . *II*	18		
Haxo	36	36	
Hébert (place).	25		
Helder (du) . . . . . *II*	.	21	
Hélène	17		
Henri-Chevrean	.	33	
Henri-Martin (av.) *(TN) I*	.	9	
Henri IV (bonl. et qnai) *(U, TC, TL)*. . . . . *V*	.	25	
— (lycée)	.	22	
Henri-Lepage (cité) . . . *I*	.	12	
Henri-Regnanlt	.	.	18
Héricart	.	7	
Hermel	19		

	B.	R.	G.
Hérold . . . . . *III*	.	21	
Herr	.	.	7
Herschell . . . . . *IV*	.	.	19
Hirondelle (de l') . . . . *V*	.	19	
Hoche (avenne)	12		
Honoré-Chevalier . . . *IV*	.	16	
Hôpital(boul.&pl. de l')*(P) V*	.	.	25
Hôpital-Saint-Lonis (de l')	27		
Horloge (quai de l'). . . *V*	.	20	
— (concert de l') . . . *II*	.	15	
Hospices (des).	.	.	27
Hospitalières-Saint-Gervais (des) . . . . . *III*	.	23	
Hôtel-Colbert (de l') . . . *V*	.	22	
Hôtel-Dieu . . . . . *V*	.	23	
Hôtel de ville *(C, O, Q, T, AD, TC, TK)* . . . . . *V*	.	23	
Hôtel-de-Ville(r., qnai, & pl. de l') *(C, Q, AD, TC, TK) V*	.	23	
Hondart (passage).	.	30	
Hondon	20		
Hnchette (de la) . . . . *V*	.	19	
Humboldt	.	.	20
Hnygens	.	.	16
Iéna (avenne d').	.	12	
— (place d') *(A, B, TJ) I*	.	12	
— (pont d') *(TA,TB,TAB) I*	.	8	
Immaculée-Conc. (coll.de l')	.	.	8
Immenbles Indnstriels (des)	.	31	
Imprimerie Nationale . *III*	.	23	
Industrie(pal.de l') *(A,C) II*	.	15	
Ingres (avenne)	.	5	
Innocents (des) . . . . *II*	.	20	
Institnt de France . . *IV*	.	20	
— (place de l') . . . . *IV*	.	20	
— Agronomique	.	.	22
— Catholique *(Z)*. . . *IV*	.	16	
— Pastenr	.	.	13
Intérieur (min. de l') . *II*	.	15	
Invalides (bonl. des) *(TS 5) IV*	.	13	
— (hôtel des) *(Y, AD). IV*	.	14	
— (espl. & pont des) *II, IV*	.	14	
Irlandais (des) . . . . *V*	.	.	19
Islettes (des)	23		
Isly (de l') . . . . . *II*	18		
Issy (porte d').	.	.	8
Issy *(TS 2 & 5)*	.	.	6
Italie (avenne & porte d') *(TS 6 & 8)*	.	.	24
— (boulevard & place d') *(P, TS 6 & 8)*	.	.	23
Italiens(b. d.)*(E, H) II, III*	.	21	
Ivry *(TS 7)*	.	.	30
— (av. & porte d') *(T, Q)*	.	.	27
Jabach (passage) . . . *III*	.	23	
Jacob . . . . . *IV*	.	22	
Jacqnemont	17	20	
Jacqnes-Cœur . . . . . *IV*	.	25	

	B.	R.	G.
Malakoff *(TS 1 & 2)*	.	.	12
— (avenue de) *I*	9	9	
Malaquais (quai) *(V, AG) IV*	.	20	
Malar *I*	.	11	
Malebranche *V*	.	19	
Malesherbes (boulevard) *(B, AF, TN AB, B & C) II*	.	18	
Malher *V*	.	26	
Malmaisons (des)	.	.	27
Malte (de) *III*	.	27	
Malte-Brun	.	33	
Mandar *III*	.	21	
Manin	29		
Mansart	17		
Manuel	21		
Manutention (de la) *I*	.	12	
Marais (rue & imp. des) *III*	.	27	
Marbeau	9		
Marbeuf (avenue & rue) *I*	.	12	
Marc-Séguin	25		
Marcadet	16		
Marceau (avenue) *(TS 3) I*	.	12	
Marché-aux-Bestiaux	31		
Marché-des-Blancs-Manteaux (place & rue du) *III*	.	23	
Marché-de-Montr. (pl. du)	.	.	17
Marché-Neuf (quai du)	.	19	
Marché-Saint-Honoré (du) *II*	.	18	
Mare (de la)	.	33	
Marengo (de) *II, III*	.	20	
Marguettes (des)	.	.	34
Marie (pont) *V*	.	22	
Marie-et-Louise *III*	.	27	
Marie-Stuart *III*	.	24	
Marie-Thérèse (hosp.)	.	.	16
Marignan (de) *I*	.	12	
Marigny (avenue) *II*	.	15	
Marine (min. de la) *II*	.	18	
Mariniers (sentier des)	.	.	14
Marivaux *II*	.	21	
Maroc (rue & place du)	26		
Maronites (des)	.	30	
Marronniers (des)	.	5	
Marseille (de) *III*	.	27	
Marsollier *II*	.	21	
Martel *III*	24		
Martignac (rue & cité) *IV*	.	14	
Martin	8		
Martin-Bernard	.	.	24
Martyrs (des) *(I)*	20		
Masséna (boulevard)	.	.	30
Masseran *IV*	.	13	
Massillon *V*	.	22	
Masson	20		
Maternité (hospice de la)	.	.	19
Mathis *(AJ)*	28		
Mathurins (des) *II*	18		
Matignon (rue & avenue) *II*	.	13	
Maubert (place) *(I, TL, TM, TS 6 & 7) V*	.	22	
Maubeuge (de) *(TN 7)*	24		
Maublanc	.	.	10
Maubuée *III*	.	23	
Mauconseil *III*	.	21	
Maure (du) *III*	.	23	
Mauvais-Garçons (des) *V*	.	23	
Mayet *IV*	.	13	
Mayran	21		
Mazagran (rue & imp.) *III*	.	24	
Mazarine *IV*	.	20	
Mazas (place) *V*	.	25	25
Mazet *V*	.	19	
Meaux (de)	29		
Méchain	.	.	20
Médéah (de)	.	.	13
Médecine (école de) *V*	.	19	
Médicis (de) *(H, AF, TG) IV, V*	.	19	
Mégisserie (qnai de la) *(O, AD, TC) III, V*	.	20	
Méhul *II*	.	21	
Meinadier	29		
Meissonier	11		
Ménages (square des) *IV*	.	16	
Ménars *II, III*	.	21	
Ménilmontant (boul. de) *(TE)*	.	30	
— (porte de)	.	36	
— (de)	.	33	
Mercœur	.	29	
Merlin	.	29	
Meslay *III*	.	24	
Mesnil *I*	.	9	
Messageries (des)	24		
Messine (avenue de) *(AF)*	15		
Metz (de)	24		
Meuniers (ruelle des)	.	.	32
Meyerbeer *II*	.	18	
Mézières (de) *IV*	.	16	
Michal	.	.	24
Michel-Ange	.	1	1
Michel-Bizot	.	34	32
Michel-le-Comte *III*	.	23	
Michodière (de la) *II*	.	21	
Midi ou Ricord (hôpital du)	.	.	19
Mignon *V*	.	19	
Mignottes (des)	33		
Milan (de)	18		
Militaire (école) *IV*	.	10	
Millaud (avenue) *V*	.	25	
Milton	21		
Mines (école de) *IV*	.	.	19
Minimes (des) *(TG) V*	.	26	
Ministère de l'Agriculture *IV*	.	14	
— de la Guerre *II, IV*	.	17	
— de la Justice *II*	.	18	
— de la Marine *II*	.	18	
— de l'Instruction Publ. *IV*	.	17	
— de l'Intérieur *II*	.	15	
— des Affaires Etrang. *II*	.	14	
— des Finances *II*	.	20	
— des Travaux Publics *IV*	.	17	
— du Commerce et de l'Industrie *IV*	.	14	

	B.	R.	G.
Miollis	.	10	
Mirabeau *(A H)*	.	4	
Miracles (cour des) . . *III*	.	24	
Mirbel (de)	.	.	22
Miroménil (de) . . . . *II*	15	15	
Missions-Etrangères . . *IV*	.	16	
Mogador . . . . . *II*	18		
Moines (des)	16		
Molière (fontaine & rue) *II*	.	21	
— (lycée)	.	5	
Molitor	.	.	1
Monceaux (de)	15		
Monceaux (parc de) *(AJ, TD, TP, TN AB, B & C)* . . .	15		
Moncey	18		
— (place) ou pl. Clichy . .	17		
Mondétour . . . . . *III*	.	23	
Mondovi. . . . . *II*	.	18	
Monge (école)	14		
— (r. & pl.) *(V, TS 6 & 7) V*	.	.	22
— (square) *(V, TH, TS 6 & 7) V*	.	22	
Monjol	27		
Monnaie (de la) . . . . *III*	.	20	
Monnaies (hôtel des) *IV, V*	.	20	
Monsieur . . . . . *IV*	.	13	
Monsieur-le-Prince . *IV, V*	.	19	
Monsigny . . . . . *II*	.	21	
Montagne-Sainte-Geneviève (de la) . . . . . *V*	.	22	
Montaigne (av.) *(A) I, II*	.	12	
Montaigne. . . . . *II*	.	15	
Montalivet . . . . . *II*	.	15	
Montbrun	.	.	17
Montcalm	19		
Mont-Cenis (du)	19		
Montchanin	14		
Mont-Dore (du)	17		
Mont-de-Piété . . . . . *III*	.	23	
Montebello (quai de) *(I, AE) V*	.	22	
Montempoivre (porte de) .	.	.	34
Montenotte (de)	12		
Montesquieu . . . *II, III*	.	20	
Montessuy (de) . . . . . *I*	.	11	
Montfaucon . . . . . *IV*	.	19	
Montgallet	.	.	31
Montgolfier . . . . . *III*	.	24	
Montholon (rue & square) *(B, J, T, AC)*	21		
Montibœufs (des)	.	36	
Montlouis	.	32	
Montmartre *(J, Y)* . . *III*	.	21	
— (boulevard) *(E, Y) III*	.	21	
— (cim.) *(H, TD, TP)* . .	17		
Montmorency (av. & boul. de)	.	1	
— (de) . . . . . *III*	.	23	
Montorgueil . . . . . *III*	.	21	
Mont-Parnasse (du) *(Q) IV*	.	.	16
— (boul. du) *(Q, TS 1, 3, & 4)*	.	.	16
— (cimet.) *(Q, TS 1 & 2)* .	.	.	16
— (gare) *(Q, TS 1, 2, 3, & 4) IV*	.	.	16
Montreuil (porte de) . . .	.	34	
— (de)	.	31	
Montrouge *(TG)*	.	.	15
— (porte de)	.	.	18
Montsouris (av. & parc) *(U)*	.	.	21
Mont-Thabor (du) . . . *II*	.	18	
Montyon (de) . . . . . *III*	21		
Morand	.	30	
Moreau . . . . . *V*	.	25	
Morère	.	.	18
Moret	.	30	
Morgue (la)	.	22	
Morillons (des)	.	.	11
Morland (boulevard) . . *V*	.	25	
Mornay . . . . . *V*	.	25	
Mortier (boulevard)	36	36	
Moscou (de)	18		
Moselle (de la)	29		
Mouffetard *(U)* . . . . . *V*	.	.	22
Moulin-de-Beurre (du). . .	.	.	13
Moulin-de-la-Pointe (du). .	.	.	24
Moulin-des-Prés (du) . . .	.	.	23
Moulinet (du)	.	.	24
Moulins (des) . . . . . *II*	.	21	
Moulin-Vert (rue & imp. du)	.	.	17
Moussy (des) . . . *III, V*	.	23	
Mouton-Duvernet	.	.	17
Mouzaïa (de)	33		
Mozart	.	5	
Muette (chât. de la) *(TJ, TN)*	.	5	
— (porte de la) *(TN)*. . .	.	5	
Mulhouse (de) . . . . *III*	.	21	
Muller	20		
Murat (boulevard)	.	1	1
Murillo	15		
Murs-de-la-Roquette (des) .	.	29	
Musée de Galliéra. . . . *I*	.	12	
— de Sculpt. Comp. . . *I*	.	8	
— d'Ethnographie . . . *I*	.	8	
— Guimet . . . . . *I*	.	12	
Musset (de)	.	.	1
Myrrha	23		
Nansouty	.	.	21
Nantes (de)	28		
Naples (de)	15		
Nation (de la)	23		
— (place de la) *(TC, TE, TF, TS 9 & 11)*	.	31	
National (boulevard) . . .	13		
— (pont)	.	.	29
Nationale	.	.	26
Nativité (place & église de la)	.	.	29
Navarin (de)	21		
Navarre (de) . . . . . *V*	.	.	22
Navier	16		
Necker . . . . . *V*	.	26	
— (hospice) . . . . . *IV*	.	13	
Nemours (de) . . . . . *IV*	.	27	
Nesle (de) . . . . . *IV, V*	.	20	
Neuf (Pont) *(I, O, AD) III, V*	.	20	

	B.	R.	G.
Neuilly (C, TN A, AB & B)	5		
— (av. de) (C, TN A & AB)	2		
— (porte de)	3		
Neuve-des-Boulets		31	
Néva (de la)	12		
Nevers (de) IV, V		20	
Newton I		12	
Ney (boulevard)	22		
Nice (de)		32	
Nice-la-Frontière (de)			11
Nicolaï			32
Nicolas-Flamel III		23	
Nicolet	20		
Nicolo		5	
Niel	11		
Nil (du) III		24	
Nitot I		12	
Nollet	17		
Nonnains-d'Hyères (des) (Z) V		22	
Nord (gare du) (K, V, AC, TH, TI)	24		
Normandie (de) III		23	
Norvins	20		
Notre-Dame (église) V		22	
— (pont) V		23	
— de-Bonne-Nouvelle (église & rue) III		24	
— de-Clignancourt (égl.)	19		
— de-la-Croix (égl.)		30	
— de-la-Gare (égl.)			26
— de-Lorette (rue et église)			
— de-Nazareth III		24	
— de-Recouvrance III		24	
— des-Blancs-Manteaux III		23	
— des-Champs (r. et égl.) IV		16	16
— des-Victoires (rue, place, & église) (F) III		21	
Nouveau Cirque (D) II		18	
Nouvelle-Californie			12
Nys		30	
Oberkampf (O) III		30	
Oblin III		20	
Observatoire			19
— (avenue & carrefour de l') (TG, TS 4)			19
Odéon (place, rue & th. de l') (H, Q, Z, AF) IV, V		19	
Odessa (d') IV			16
Odiot (cité) I	12		
Offémont (d')	14		
Oise (quai de l')	28		
Oiseaux (anc. mais. des) IV		13	
Olier	8		
Olive (l')			25
Olivier-de-Serres	11		
Omer-Talon		29	
Opéra (av. de l') (G, AI) II		21	
— (passage de l') II			21
— (théâtre & pl. de l') II		18	
Oran (d')			23
Oratoire (r. & égl. de l') II, III		20	
Ordener (AJ)			19
Orfèvres (quai des) (I) V		20	
Orfila		33	
Orillon (rue & impasse de l')		30	
Orléans (av. d') (TG, TSI)	17		
— (gare) (T, P, AE, TM, TS 4, 8, & 9)	25		
Orléans (porte d')			18
— (quai d') V		22	
Orme (de l')			14
Ormeaux (des)		31	
Ormesson (d') V		26	
Ornano (boulevard) (TI)	22		
Orsay (quai d') (TL) I, II		11	
Orsel (d')	20		
Orteaux (des)		35	
Oudinot IV		13	
Ouest (rue & impasse de l')			13
Ourqc (de l')	28		
— (canal de l')	29		
Ours (aux) (Et.-Marcel) III		24	
Paix (de la)		18	
Pajol	26		
Pajou		5	
Palais (boulevard du) (J, K, Q, AI, TG, TH) V		20	
Palais-Bourbon (place du) II		14	
— des Arts Libéraux I		11	
— des Beaux-Arts. I		11	
— des Machines I		12	
Palais-Royal II		21	
— (place du) (C, D, G, H, R, X, Y) II		20	
Palatine IV		19	
Palestine (de)	33		
Palestro (de) III		24	
Palikao (de)		30	
Palmyre			20
Panorama des Ch.-Elys. II		15	
Panoramas (r. & pass. des) III		21	
Panoyaux (des)		30	
Panthéon (AF) V		19	
— (place du) (AF) V		19	
Pantin (TN H)	31		
— (porte de)	32		
Paon-Blanc (du) V			23
Pape-Charpentier IV			16
Papillon	21		
Paradis (de) III	24		
Parcheminerie (de la) V		19	
Parc-Royal (du) III		26	
Paris (de)	34		
Parme (de)	18		
Parmentier (avenue) III		30	
Partants (des)		33	
Parvis-Notre-Dame (place du) V		22	
Pascal (U)			23

	B.	R.	G.
Pasquier	18	18	
Passy (pont de) *I*	.	8	
— (quai de) *(TA, TB, TAB) I*	.	8	
— (r. & pl. de) *(A, AB, TJ) I*	.	5	
— (station de) *(JT, NT)*	.	5	
Pasteur (Institut)	.	.	13
Pastourel *III*	.	23	
Patay (de) *(TS 7)*	.	.	27
Paul-Baudry *I*	.	12	
Paul-Bert	.	28	
Paul-Lelong *III*	.	21	
Paul-Louis-Courier *IV*	.	17	
Pauquet *I*	.	12	
Pavée *V*	.	23	
Payen (impasse)	.	4	
Payenne *III*	.	26	
Péclet	.	.	10
Pelée (ruelle) *III*	.	26	
Pélican (du) *II, III*	.	20	
Pelleport	33	36	
Penthièvre (de) *II*	15		
Pépinière (de la) *(B) II*	18		
Perceval	.	.	13
Perchamps (rue & place des)	.	4	
Perche (du) *III*	.	26	
Percier (avenue) *II*	15		
Perdonnet	23		
Pereire (boulevard & place)	11		
Père-Lachaise *(P, TE)*	.	32	
Pergolèse	9		
Pérignon *IV*	.	13	
Perle (de la) *III*	.	26	
Pernelle *III*	.	23	
Pernetty	.	.	14
Perrault *III*	.	20	
Perrée *III*	.	27	
Perret (pass)	.	.	26
Perronet *IV*	.	17	
Pétel	.	.	10
Petit	29		
Petit-Musc (du) *V*	.	25	
Petit-Pont *V*	.	22	
— (rue du) *V*	.	22	
Petite-Pierre (de la)	.	32	
Petite Rue de Paris	.	.	11
Petites-Ecuries (rue & passage des) *III*	24		
Petits-Carreaux (des) *III*	.	21	
— Champs (des) *II, III*	.	21	
— Hôtels (des)	24		
— Pères (r. & pl. des) *II, III*	.	21	
Pétrarque *I*	.	8	
Pétrelle	24		
Peupliers (avenue des)	.	1	
Peupliers (rue & poterne des)	.		24
Phalsbourg (de)	14		
Pharmacie (école de) *IV*	.	.	19
Philippe-Auguste (avenue)	.	31	
Philippe-de-Girard	26		
Piat	30	30	
Picard	.	.	29
Picardie (de) *III*	.	27	
Piccini	9		
Picot	.	9	
Picpus (de)	.	31	31
— (boulevard de) *(TC, TS 9)*	.	31	34
— (cim., orat., & sémin. de)	.	.	31
Pierre-au-Lard *III*	.	23	
Pierre-Charron *(B) I*	.	12	
Pierre-Dillery	.	.	28
Pierre-Guérin	.	1	
Pierre-Larousse	.	.	14
Pierre-le-Grand	12		
Pierre-Leroux *IV*	.	13	
Pierre-Lescot *III*	.	23	
Pierre-Levée *III*	.	27	
Pierre-Picard	20		
Pierre-Sarrazin *V*	.	19	
Pigalle (r. & pl.) *(I, TD, TP)*	20		
Pinel (rue & place)	.	.	26
Pitié (hôp. & rue de la) *V*	.	.	22
Pixérécourt	33	33	
Plaine (de la)	.	34	
— (poterne de la)	.	.	8
Plaisance (porte de)	.	.	11
Planchat	.	31	
Plantes (des)	.	.	17
Plat-d'Etain (du) *III*	.	20	
Plâtre (du) *III*	.	23	
Plumet	.	.	13
Poccart	.	23	
Point-du-Jour	.	4	1
— (pont du)	.	.	4
Pointe-d'Ivry (de la)	.	.	27
Poissonnière *III*	.	24	
— (boul.) *(E, Y) III*	.	21	
Poissonniers (des)	2		
Poissy (de) *V*	.	22	
Poitevins (des) *V*	.	19	
Poitiers (de)	.	17	
Poitou (de) *III*	.	26	
Poliveau (de)	.	.	22
Polonceau	23		
Polytechnique (école) *V*	.	.	22
Pommard (de)	.	.	29
Pompe (de la) *(AB) I*	.	5	
Ponceau (rue & pass. du) *III*	.	24	
Poncelet	12		
Poniatowski (boulevard)	.	.	32
Pont (du)	2		
Pont-aux-Choux (du) *III*	.	26	
Pont-de-Lodi (du) *V*	.	20	
Ponthieu (de) *I, II*	.	15	
Pont Louis-Philippe *V*	.	23	
Pont-Neuf (du) *(I, J, TF) III*	.	20	
Pontoise (de) *V*	.	22	
Ponts-et-Chaus. (éc. des) *IV*	.	17	
Popincourt	.	29	
Portalis (avenue) *II*	15		
Porte-Foin *III*	.	24	
Port-Mahon (du) *II*	.	21	
Port-Royal (boul. de) *(TS 4)*	.	.	19

	B.	R.	G.
Possoz (place)	.	5	
Postes (administr. des) *III*	.	21	
Postes et télégr.(min.des) *IV*	.	14	
Pot-au-Lait (du)	.	.	21
Pot-de-Fer (du) *V*	.	.	22
Potean (dn)	19		
Poterie (de la) *III*	.	20	
Ponchet	13		
Ponlet	23		
Ponlletier *V*	.	22	
Poussin	.	1	
Pradier	30		
Prairies (des)	.	35	
Pré-aux-Clercs (dn) *IV*	.	17	
Prêchenrs (des) *III*	.	23	
Préfectnre de la Seine *II*	.	17	
— de Police *V*	.	20	
Pré-St-Gervais (le)	35		
— (porte du)	36		
Presbonrg (de) *I*	12		
Présentation (de la)	.	30	
Presles (de) *I*	.	10	
Pressoir (du)	.	30	
Prêtres-St-Germain-l'Anx. (des) *III*	.	20	
Prêtres-St-Séverin (des) *V*	33		
Prévost (passage)	.	.	20
Prévôt *V*	.	23	
Priestley	30		
Princes (passage des) *II, III*	.	21	
Princesse *IV*	.	19	
Procession (de la)	.	.	13
Prony	11		
Prondhon	.	.	31
Pronvaires (des) *III*	.	20	
Provence (de) *II, III*	18		
Providence (de la)	.	.	24
Prud'hon (avenue) *(TN)*	.	5	
Puits-de-l'Ermite (du) *V*	.	.	22
Puteaux	17		
Py (de la)	.	36	
Pyramides (des) *II*	.	18	
Pyrénées (r. & place des) *(O)*	33	33	
Quatrefages (du Battoir) *V*	.	.	22
Quatre-Fils (des) *III*	.	23	
Qnatre-Sept. (du) *II*	.	21	
Qnatre-Vents (des) *IV*	.	.	19
Quinault	.	.	10
Quincampoix *III*	.	23	
Quintinie (de la)	.	.	10
Quinze-Vingts (hospice des)	.	25	
Rabelais *II*	.	15	
Racine *IV, V*	.	19	
— (lycée)	18		
Radzivill *II, III*	.	21	
Raffet	.	1	
Raguinot (passage)	.	.	28
Rambonillet (de)	.	.	28
Rambutean (de) *(F, T) III*	.	23	
Ramean *II*	.	21	
Ramey *(J)*	20		
Rampon *III*	.	27	
Ramponnean	.	30	
Ranelagh (av. & rue du) *(TN*	.	5	
Raoul (passage)	.	29	
Rapée (qnai de la) *(TK) V*	.	.	25
Raphaël (avenne)	.	5	
Rapp (avenne) *I*	.	11	
Raspail (boul.) *(TS1&2) IV*	.	16	16
Rataud *V*	.	.	19
Ravignan	20		
Raynaud (cité)	.	.	14
Raynouard *I*	.	8	
Réaumnr *III*	.	24	
Rébeval	30		
Récollets (des) *III*	27		
Reculettes (rnelle des)	.	.	23
Regard (dn) *IV*	.	16	
Régis *IV*	.	16	
Regnanlt	.	.	30
Regnier	.	.	13
Reille (avenne)	.	.	21
Reine (Cours la *(TA, TB, TAB, TJ)* *I, II*	.	15	
Reine-Blanche (de la)	.	.	22
Rembrandt	15		
Rémnsat (de)	.	4	
Renaissance (de la) *I*	.	12	
Renard (du) *III*	.	23	
Rendez-vons (dn)	.	34	
Renneqnin	11		
Rennes (de) *(H, O, V, AD, TS 1 & 2)* *IV*	.	16	16
République (av. de la) *III*	36	27	
— (place de la) *(E, U, AD, TN G & H)* *III*	.	27	
Réservoirs (des) *I*	.	8	
Rétiro (cité dn) *II*	.	18	
Retrait (dn)	.	33	
Reuilly (boulevard de) *(TS 9)*	.	.	31
Reuilly (porte de)	.	.	35
— (de)	.	28	31
— (station de)	.	.	31
Réunion (passage de la) *III*	.	23	
— (rue & place de la)	.	32	
— (villa de la)	.	.	4
Reynie (de la) *III*	.	23	
Rhin (du)	29		
Ribera	.	4	
Riblette	.	35	
Richard-Lenoir	.	29	
— (boulevard) *(TI) III, V*	.	26	
Richard-Wallace (boulevard)	2		
Richelieu (de) *(HI) II, III*	.	21	
— (square) *II*	.	21	
Richepanse *II*	.	18	
Richer *III*	21		
Richerand (avenne) *III*	27		
Richomme	23		
Ricord (hôpital)	.	.	19
Rigaud *I*	.	9	

	B.	R.	G.
Rigny (de) . . . . . *II*	18		
Rigoles (rue et cité des). .	33	33	
Rimbaut	.	.	17
Riquet *(AJ)*.	26		
Riverin (cité) . . . . . *III*	.	24	
Rivoli (de) *(C, G, H, I, O, R, X, Y, Z, TK) II, III, V*	.	20	
— (place de) . . . . . *II*	.	18	
Rochebrune	.	29	
Rochechonart *(J)*	21		
— (boul. de) *(TD, TP)* . .	20		
Rocher (du)	15		
Rocroy (de)	24		
Rodier	21		
Roger	.	.	17
Rohan (de) . . . . . *II*	.	20	
Roi-de-Sicile (du) . . . . *V*	.	23	
Roi-Doré (du) . . . . . *III*	.	26	
Rollin . . . . . *V*	.	.	22
— (collège)	20		
Romainville (r. & porte de)	36		
Rome (de) *(F, TN D & E) II*	18		
— (passage de) . . . . *III*	.	24	
Ronce (passage)	.	30	
Rondelet	.	28	
Ronsard	20		
Roquépine . . . . . *II*	15		
Roquette (de la) *(P)* . . .	.	29	
— (prison de la)	.	29	
Roses (des)	25		
Rosiers (des) . . . . . *V*	.	23	
Rossini . . . . . *II, III*	21		
Rotrou . . . . . *V*	.	19	
Rottembourg	.	.	34
Rouelle . . . . . *I*	.	7	
Rougemont (rne & cité) *III*	.	21	
Rouget-de-l'Isle . . . . *II*	.	18	
Roule (du) . . . . . *III*	.	20	
— (avenue dn)	.	5	
Roussel	12		
Rousselet . . . . . *IV*	.	13	
Roussin	.	.	10
Rouvet	28		
Roy . . . . . *II*	15		
Royal (pont) . . . . . *II*	.	17	
Royale *(A, AC, AF)*. . *II*	.	18	
Royer-Collard (r. & imp.) *V*	.	19	
Rubens	.	.	23
Ruisseau (dn)	19		
Rungis (pl. de)	.	.	21
Ruty	.	34	
Ruysdaël (avenue)	15		
Sablière (de la)	.	.	17
Sablonnière (ruelle de la)	.	.	10
Sablons (des) . . . . . *I*	.	9	
— (porte des)	6		
Sablonville	5		
Sabot (du) . . . . . *IV*	.	16	
Sacré-Cœur (couv. du) *IV*	.	14	
— (église dn)	20		
Saïda (de la)	.	.	11
St-Amand	.	.	14
St-Ambroise (égl. & r.) *(TF)*	.		
St-Anastase . . . . . *III*	.	26	
St-André-des-Arts (rue & place) . . . . . *IV, V*	.	19	
St Antoine *(R, Z, TK)* . *V*	.	25	
— (hôpital)	.	28	
St-Augnstin . . . . . *II*	.	21	
— (égl.) *(B, AF, TNAB, B&C)*	15		
St-Benoît . . . . . *IV*	.	17	
St-Bernard (église)	23		
— (quai) *(T, AE, TM)* . *V*	.	25	
— (rne, passage, & imp.) .	.	28	
St-Blaise	.	35	
St-Bon . . . . . *III*	.	23	
St-Bruno	23		
St-Charles. . . . . *I*	.	7	7
St-Clande . . . . . *III*	.	26	
St-Cloud (avenue de) . . .	.	2	
— (porte de)	.	.	1
St-Denis *(G, J, K, AI, TQ) III*	.	24	
— (boul.) *(E, N, Y)*. *III*	.	24	
- (canal)	28		
— du-St-Sacrement (église) *III*	.	26	
St-Didier . . . . . *I*	.	9	
St-Domiuique *(Y, AD) I, II*	.	14	
— (passage). . . . . *I*	.	11	
St-Esprit (sém. du) . . . *V*	.	.	16
St-Etienne-du-Mont (rue & église). . . . . *V*	.	22	
St-Eugène (église). . . *III*	21		
St-Eustache (église, place, & impasse) (Halles) . . *III*	.	21	20
St-Fargeau	36	36	
St-Ferdinand (chap., rne, & place).	9		
St-Fiacre . . . . . *III*	.	21	
St-Floreutin . . . . . *II*	.	18	
St-François-de-Sales . . .	.	.	20
St-François-de-Salles (égl.)	.	11	
St-François-Xavier (place & église) *(AH, TS 3) IV*	.	13	
St-Georges (église)	30		
— (rue & place) *(H)* . *II*	21		
St-Germain (bonl.) *(H, I, L, O, U, Z, AD, AF, TL, TM, TS 6)* . . . . *II, IV, V*	.	19	
— (île)	.	.	3
— (marché) . . . . . *IV*	.	19	
— de-Charoune (église) . .	.	35	
— des-Prés (église & pl.) *(H, V, AD, AG, TL, TM, TS 1 & 2)* . . . . . *IV*	.	19	
— l'Auxerrois (égl. & r.) *III*	.	20	
St-Gervais (église)	.	23	
St-Gilles . . . . . *III*	.	26	
St-Gothard (du)	.	.	20
St-Guillanme . . . . . *IV*	.	17	
St-Hippolyte	.	.	20

	B.	R.	G.
St-Honoré (cloître) *II, III*	.	20	
— *(D, G, H, I, R, Y)* . . *II*	.	18	
— (marché) . . . . . *II*	.	18	
St-Hyacinthe . . . . . *V*	.	22	
St-Jacqnes *(J)* . . . . . *V*	.	19	19
— (boulevard) *(J)*	.	.	20
— (squ. & tonr). . . . *III*	.	23	
— dn-Haut-Pas (égl.) . . *V*	.	.	19
St-Jean-Baptiste-de-Belleville (église)	33		
— — de-Grenelle (église) .	.	.	7
St-Jean-de-Dieu (Frères) *IV*	.	13	
St-Joseph . . . . . *III*	.	21	
— (égl. & chap.)	.	27	
St-Julien-le-Panvre . . . *V*	.	22	
St-Lambert	.	.	7
St-Lanrent (église)	.	.	10
— (passage). . . . . *III*	.	24	
St-Lazare (prison)	24		
—(rne & gare)*(B,F,X,AI)II*	18		
St-Leu (église) . . . . *III*	.	23	
St-Lonis (hôpital) . . *III*	27		
— (île et pont) . . . . . *V*	.	22	
— (lycée) . . . . . *V*	.	19	
— anx-Invalides (église) *IV*	.	14	
— d'Antin (église) . . *II*	18		
— en-l'Ile (rne & église) *V*	.	22	
St-Mandé (avenne & porte de) *(T, C)*.	.	.	34
St-Marc . . . . . *II, III*	.	21	
St-Marcel (bonl. & égl.) *(K, TS 4)*	.	.	22
St-Martin *(L, T)* . . . *III*	.	23	
— (bonl. & porte) *(E, Y)III*	.	24	
— (canal)	27	27	
— (marché) . . . . . *III*	.	24	
St-Maur-Popincourt . . *III*	27	29	
St-Médard (r. & église) . *V*	.	.	22
St-Merry (r. & égl.) *V, III*	.	23	
St-Michel (boul.) *(J, L, TG, TH, TQ)* . . . . *IV, V*	.	19	19
St-Michel (hospice)	.	.	34
— (pont, place, & quai) *(I, J, K, L, Q, AE, AI, TG, TH, TQ)* . . . . . *V*	.	19	
St-Nicolas (port) . . . *II*	.	20	
— des-Champs (église) . .	.	24	
— dn-Chardonnet (église) .	.	22	
St-Onen (av. & porte de)	16		
St-Panl (rne & pass.) *(U) V*	.	25	
— Saint-Louis (église) . *V*	.	25	
St-Pétersbonrg (de) *(TN D & E)*	17		
St-Philibert (avenne) . . .	.	5	
St-Philippe . . . . . *III*	.	24	
— dn-Roule (église) *(D, R, AB)*. . . . . *II*	15		
St-Pierre-de-Chaillot. . . *I*	.	12	
— de-Montmartre (place & église)	20		
— de-Montronge (église) .	.	.	17

	B.	R.	G.
St-Pierre-du-Gros-Caillou (égl.) . . . . . *I*	.	12	
— du-Temple (pass.) . *III*	.	26	
— St-Antoine (passage) . *V*	.	25	
St-Placide. . . . . *IV*	.	16	
St-Roch (égl. & rne) *(D) II*	.	18	
St-Romain . . . . . *IV*	.	16	
St-Sabin . . . . . *III, V*	.	26	
St-Sanvenr . . . . . *III*	.	21	
St-Sébastien . . . . . *III*	.	26	
St-Séverin (rue & église) *V*	.	19	
St-Simon. . . . . *IV*	.	17	
St-Sulpice (rue, pl., & égl.) *(H, Q, Z, AF, AH)*. . *IV*	.	19	
— (séminaire de)	.	.	6
St-Thomas-d'Aquin (église, rue, & place) . . . . *IV*	.	17	
St-Victor . . . . . *V*	.	22	
St-Vincent, Montmartre . .	20		
— de-Paul (église) *(V, AC)*	24		
— de-Paul (sœnrs de) . *IV*	.	16	
St-Yves	.	.	18
Ste-Alice	.	.	17
Ste-Anne (rue & pass.) *II*	.	21	
— — Popinconrt (pass.). .	.	27	
Ste-Apolline . . . . . *III*	.	24	
Ste-Avoye (passage). . *III*	.	23	
Ste-Barbe (collège) . . . *V*	.	19	
Ste-Cécile . . . . . *III*	24		
Ste-Chapelle (pal. de just.) *V*	.	20	
Ste-Clotilde (église) . . *IV*	.	14	
Ste-Croix-de-la-Bretonnerie (rue & pass.) . . . *III, V*	.	23	
Ste-Elisabeth (r. & égl.) *III*	.	27	
Ste-Eugénie	.	28	
Ste-Euphrasie.	19		
Ste-Félicité (impasse) . . .	.	.	10
Ste-Foy (rue & pass.) . *III*	.	24	
Ste-Geneviève (église) . *V*	.	19	
— (place) . . . . . *V*	.	22	
Ste-Margnerite (r. & égl.) .	.	28	
Ste-Marie	20		
— (cour & passage)	27		
— des-Batignolles (église) .	14		
Ste-Marthe . . . . . *III*	27		
Ste-Opportune (r. & pl.) *III*	.	20	
Ste-Pélagie (prison) . . . *V*	.	.	22
Ste-Périne (institut. de). .	.	4	
Saintonge (de) . . . . *III*	.	26	
Sts-Pères (des) *(H, AF) IV*	.	17	
— (pont des) . . . . *II, IV*	.	20	
Salnenve	14		
Salomon-de-Caus . . . *III*	.	24	
Salpêtrière (de la)	.	.	26
— (hôpital de la)	.	.	25
Sambre-et-Mense (de) . . .	27		
Samson	.	.	23
Santé (rue et prison de la)	.	.	20
Santeuil	.	.	22
Sarette	.	.	18
Sartine . . . . . *III*	.	21	

	B.	R.	G.
Sauffroy	16		
Saules (des)	20		
Saulnier (passage) *III*	21		
Saumon (passage du) *III*	.	21	
Saussayes (des) *II*	.	15	
Saussure	14		
Sauvage	.	.	25
Sauval *III*	.	21	
Savoie (de) *V*	.	20	
Saxe (avenue de) *IV*	.	13	
Scala (la) *III*	.	24	
Sceaux (gare de) *(J, TG, TS1 & 2)*	.	.	20
Sceaux-Ceinture (stat. de)	.	.	21
Scheffer *I*	.	8	
Schomberg *V*	.	25	
Schomer	.	.	16
Scipion (rue & place)	.	.	22
Scribe *II*	.	18	
Sébastopol (boulev. de) *(M, TG, TH)* *III*	.	24	
Secrétan	30		
Sedaine *V*	.	29	
Séguier *V*	.	19	
Séguin	25		
Ségur (avenue de) *IV*	.	13	
Seine (de) *IV*	.	20	
— (quai de la)	29		
Sénat (palais du) *IV*	.	19	
Sénégal (du)	.	30	
Sentier (du) *III*	.	21	
Serpente *V*	.	19	
Sérurier (boulevard)	32		
Servan	.	29	
Servandoni *IV*	.	19	
Seveste	20		
Sévigné *V*	.	26	
Sèvres (de) *(V, X, AG, TS5)* *IV*	.	16	
— (porte de)	.	.	5
Seze (de) *II*	.	18	
Sfax (de) *I*	.	9	
Sibuet	.	.	34
Simon-le-Franc *III*	.	23	
Simonet (passage)	.	.	23
Simplon (du)	22		
Singer	.	5	
Smala (de la)	.	7	
Sœur-Rosalie (avenue)	.	.	23
Solférino (rue & pont de) *II*	.	17	
Sommerard (du) *V*	.	19	
Sontay (de) *I*	.	9	
Sorbier *(Q)*	.	33	
Sorbonne *V*	.	19	
— (pl., r., & pass. de la) *V*	.	19	
Soufflot *(AF)* *V*	.	19	
Soult (boulevard)	.	34	34
Source (de la)	.	4	
Sourdière (de la) *II*	.	18	
Sourdis *III*	.	23	
Sourds-Muets (instit. des). *V*	.	.	19
Soyer	2		
Spontini	.	6	
Stanislas (rue & passage) *IV*	.	.	16
— (collège) *IV*	.	16	16
Steinkerque (de)	20		
Stender (cité)	30		
Stendhal	.	32	
Stéphenson	23		
Stinville (passage)	.	28	31
Strasbourg (rue & gare de) *(B, M, TG, TH, TI)*	24		
— (boulevard de) *(B, M, TG, TH, TI)* *III*	24	24	
Suchet (boulevard)	.	2	
Sud (passage du)	29		
Suffren (avenue de) *I*	.	10	
Suger *V*	.	19	
Suisses (passage des)	.	.	14
Sully (de) *V*	.	25	
— (pont) *V*	.	22	
Surcouf *II*	.	14	
Suresne (de) *II*	.	18	
Surmelin (du)	.	36	
Sycomores (avenue des)	.	1	
Tabacs (manufacture des) *II*	.	14	
Tacherie (de la) *V*	.	23	
Tage (du)	.	.	24
Taillandiers (des)	.	29	
Taillebourg (avenue de)	.	31	
Taillepain *III*	.	23	
Taitbout *(TN, TN F)* *II*	21	21	
Talma	.	5	
— (cité)	.	.	13
Tanger (de)	26		
Tanneries (des)	.	.	20
Tarbé	14		
Tardieu	20		
Taylor *III*	.	24	
Téhéran (de) *II*	15		
Télégraphe (du)	33	33	
Temple (du) *(T, U, AD)* *III*	.	23	
— (boul. du) *(E, S)* *III*	.	27	
— (marché du) *III*	.	27	
— (square du) *III*	.	24	
Téniers	.	.	1
Ténon (hôpital)	.	36	
Ternaux	.	27	
Ternes (av., cité, & porte des)	9		
Terrage (du)	27		
Terrasse (de la)	14		
Terre-Neuve (de)	.	32	
Terres-au-Curé (des)	.	.	27
Tertre (place du)	20		
Texel (du)	.	.	13
Thann (de)	14		
Théâtre (du) *(Y, AH)*	.	7	
Th. Déjazet *III*	.	27	
Th. de l'Ambigu *III*	.	24	
Th. de la Gaîté *III*	.	24	
Th. de la Porte-St-Martin *III*	.	24	

	B.	R.	G.
Théâtre de la Renaissance *III*	.	24	
Th. de l'Odéon . . . . *V*	.	19	
Th. de l'Opéra . . . . *II*	.	18	
Th. de l'Opéra-Comique *II*	.	21	
Th. des Bouffes-Parisiens *II*	.	21	
Th. des Folies-Dramat. *III*	.	27	
Th. des Nouveautés . . *II*	.	21	
Th. des Variétés . . . *III*	.	21	
Th. du Château d'Eau *III*	.	27	
Th. du Châtelet . . . . *V*	.	20	
Th. du Gymnase . . . *III*	.	24	
Th. du Palais-Royal . . *I*	.	21	
Th. du Vaudeville . . *II*	.	18	
Th. Français . . . . . *II*	.	21	
Thénard . . . . . *V*	.	19	
Théophile-Gautier	.	4	
Thérèse . . . . . *II*	.	21	
Thermopyles (passage des)	.	.	17
Théry	.	6	
Thévenot . . . . . *III*	.	24	
Thibaud	.	.	17
Thiboumery	.	.	11
Thierré (passage)	.	25	
Thiouville (de)	29		
Tholozé	20		
Thorel . . . . . *III*	.	24	
Thorigny (de) . . . . . *III*	.	26	
Thouin . . . . . *V*	.	.	22
Tiers	.	.	23
Tilleuls (avenue des) . . .	.	1	
Tilsitt (de)	12		
Timbre (hôtel du) *II*, *III*	.	21	
Tiphaine	.	10	
Tiquetonue . . . . . *III*	.	24	
Tirou . . . . . *V*	.	23	
Titou	.	28	
Tlemcen	.	30	
Tocqueville	14		
Tolbiac (de)	.	.	24
— (pont de).	.	.	29
Tombe-Issoire (de la) . . .	.	.	18
Torcy (rue & place) . . .	25		
Toullier . . . . . *V*	.	19	
Tour-d'Auvergne (de la). .	21		
Tour-des-Dames (de la) . .	18		
Tour (de la), Passy *(AB) I*	.	6	
Tourelles (des)	36		
Tourlaque	17		
Tournefort . . . . . *V*	.	.	22
Tournelle (quai & pont de la) *(G, K, AE)* . . . . . *V*	.	22	
Tournelles (des). . *III*, *V*	.	26	
Touruon (de) *(H)* . . . *IV*	.	19	
Tourtille (de)	.	30	
Tourville (avenue de) *I*, *IV*	.	13	
Toussaint-Féron	.	.	24
Tracy (de) . . . . . *III*	.	24	
Traktir (de). . . . . *I*	9		
Traversière. . . . . *V*	.	25	
Treilhard	15		

	B.	R.	G.
Trémoille (de la) . . . . *I*	.	12	
Trévise (de) *(J)*	21		
— (cité) . . . . . *III*	21		
Trézel	16		
Trinité (passage de la) *III*	.	24	
— (r. & égl. de la) *(B, G)*	18		
Trocadéro (av. du) *(A, TJ) I*	.	9	
— (stat. de l'av. du) . . .	.	6	
— (pal.& pl.du) *(A, B, TA, TB, TAB, TD, TN, TP) I*	.	8	
Trois-Bornes (des).	.	27	
Trois-Couronnes (des) . . .	.	30	
Trois-Frères (des)	20		
Trois-Portes (des) . . . . *V*	.	22	
Tronchet *(X)* . . . . . *II*	18	18	
Trône (aveuue du)	.	31	
Tronson-Ducoudray . . *II*	18		
Trousseau (hôpital)	.	28	
Troyon	12		
Trudaine (avenue)	20		
Truffault	14		
Tuileries (jard., palais, quai, & rue des) . . . . . *II*	.	17	
Turbigo (de) *(D, TF)* . *III*	.	24	
Turenne *(V)* . . . *III*, *V*	.	26	
Turgot (rue & place) . . .	21		
Turin (de)	18		
Ulm (d') . . . . . *V*	.	.	19
Union (passage de l') . *II*	.	11	
Université (de l') *I*, *II*, *IV*	.	17	
Ursins (des) . . . . . *V*	.	23	
Ursulines (des) . . . . . *V*	.	.	19
Usines (des)	.	7	
Uzès (d') . . . . . *III*	.	21	
Val-de-Grâce (hôpital du) .	.	.	19
Valence (de)	.	.	22
Valette . . . . . *V*	.	19	
Valhubert (place) *(T, TM, TS 8 & 9)* . . . . . *V*	.	.	25
Valmy (quai de) . . . *III*	27	27	
Valois (rue & place de) *II*	.	21	
Vandal	.	.	14
Vandamme	.	.	13
Van-Dyck (avenue)	12		
Vaneau . . . . . *IV*	.	13	
Vanues (de) . . . . . *III*	.	20	
Vanves *(TS 2 & 5)*	.	.	9
— (de) *(Q)*	.	.	14
— (porte de)	.	.	11
Varenne (de) . . . . . *IV*	.	16	
Vaubau (place) . . . . *IV*	.	13	
Vaucanson . . . . . *III*	.	24	
Vaucouleurs (passage) . .	.	30	
Vaugelas	.	.	8
Vaugirard (de) *(Z, AG) IV*, *V*	.	16	13
— (boul. de) *(V, Z)*. . *IV*	.	.	13
— (place de)	.	.	10
— (station de)	.	.	8
Vauquelin	.	.	19

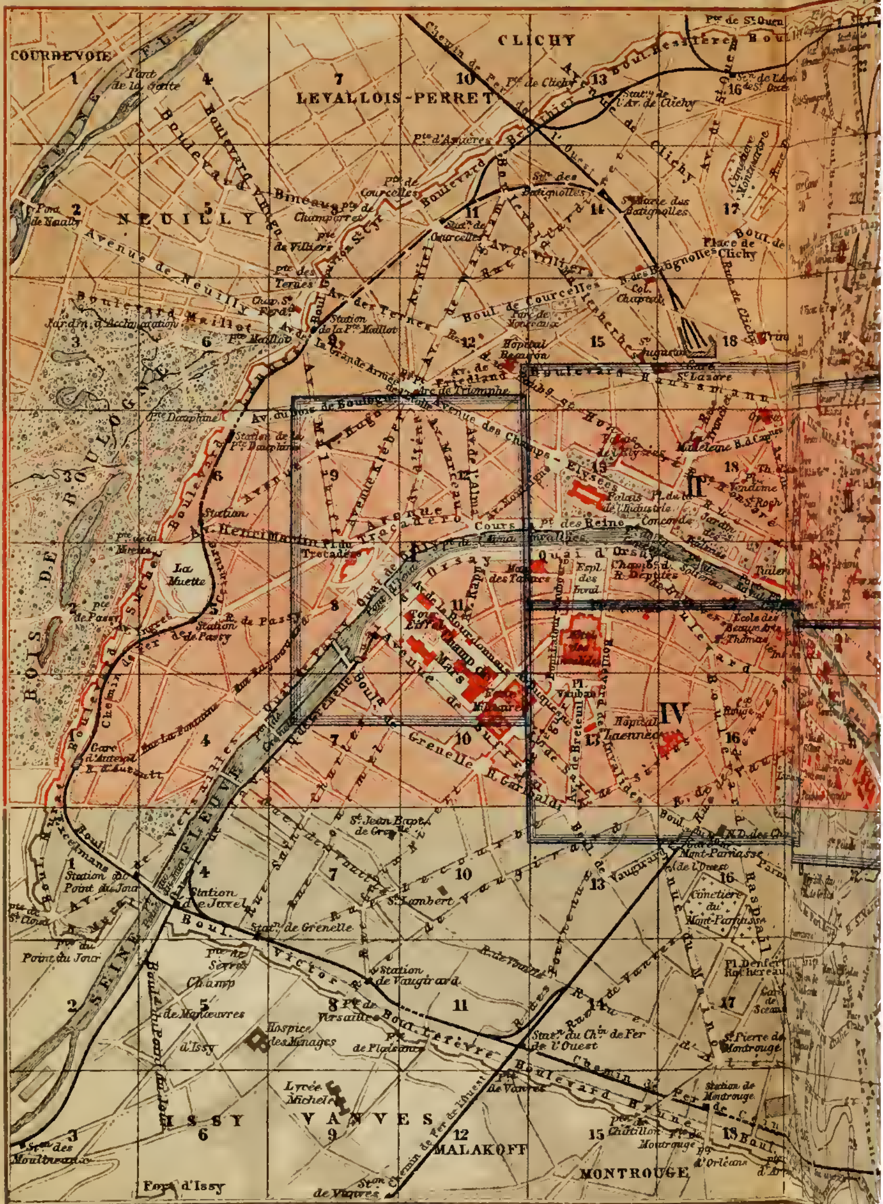
	B.	R.	G.
Vauvilliers . . . . . *III*	.	20	
Vavin *(Q)* . . . . . *IV*	.	.	16
Véga (de la)	.	.	34
Vélasqnez (avenue)	15		
Velpeau . . . . . *IV*	.	16	
Vendôme (passage) . . *III*	.	27	
— (place) . . . . . *II*	.	18	
Vendrezanne	.	.	23
Venise (de) . . . . . *III*	.	23	
Ventadour . . . . . *II*	.	21	
Ventes (hôt. des) . . . *III*	21		
Vercingétorix	.	.	13
Vernet . . . . . *I*	.	12	
Verneuil (de) . . . . . *IV*	.	17	
Vernier	8		
Véro-Dodat (passage) *II, III*	.	20	
Véron	20		
Verrerie (de la) . *III, V*	.	23	
Versailles (avenue de) *(TA, TB, TAB)*	.	4	4
— (porte de)	.	.	8
Versigny	19		
Vertbois (du) . . . . . *III*	.	24	
Verte (allée) . . . . . *III*	.	26	
Vertus (des) . . . . . *III*	.	24	
Vézelay	15		
Viala	.	7	
Viarmes (de) . . . . . *III*	.	21	
Vicq-d'Azir	27		
Victoire (de la)	21		
Victoires (place des) . *III*	.	21	
Victor (bonlevard)	.	.	8
Victor-Consin . . . . . *V*	.	19	
Victor-Hngo (av.) *(AB)* . *I*	.	9	
Victor Hugo (place) *(AB)* .	.	6	
Victor-Massé	21		
Victoria (av.) *(C, Q) III, V*	.	23	
Vieille-du-Temple *(O) III, V*	.	23	
Vienne (dc)	18		
Viète	11		
Vieux-Colombier (du) . *IV*	.	16	
Vigan (passage du) . . *III*	.	21	
Vignes (des)	.	5	
Vignolles (des)	.	35	
Vignon . . . . . *II*	.	18	
— (passage)	.	.	4
Vilin	.	30	
Villa-des-Fleurs (cité) . . .	16		
Villars (avenne de) . . *IV*	.	13	
Villedo . . . . . *II*	.	21	
Ville-Hardouin . . . . *III*	.	26	
Villejuif (de)	.	.	23
Villejust (de) . . . . . *I*	.	9	
Ville-l'Evêqne (rue & place de la) . . . . . *II*	.	15	
Villeneuve (de la) . . *III*	.	24	
Villersexel (de) . . . . *IV*	.	17	
Villette (de la)	33		
— (bassin de la)	29		
— (boul. de la) *(TE)* . . .	27		
— (porte de la)	28		
Villiers (av. de) *(TN AB, B, & C)*	14		
— (porte de)	8		
Villiot	.	.	28
Vinaigriers (des) . . . *III*	27	.	35
Vincennes (bois de)	.	34	
— (cours & porte de) *(TF)*	.	25	
— (gare de) (Bastille) . . *V*	.		
Vincent	30	8	
Vineuse . . . . . *I*	.	18	
Vingt-Neuf-Juillet (du) *II*	.		
Vintimille (rue & place) .	17		
Violet (passage) . . . *III*	24		
— (rne & pl.), Grenelle . .	.	7	7
Virginie, Grenelle	.	.	7
Visconti . . . . . *IV*	.	20	
Vistule (de la)	.	.	24
Vital	.	5	
Vitruve	.	35	
Vitry (porte de)	.	.	30
Vivienne (r. & pass.) *(I, V, AB)* . . . . . *II, III*	.	21	
Voie-Indnstrielle	.	.	34
Voie-Verte (de la)	.	.	18
Volney . . . . . *II*	18		
Volontaire (ruelle)	.	.	13
Volontaires (des)	.	.	13
Volta . . . . . *III*	.	24	
Voltaire (bonl. & place) *(P, TF, TI)* . . . . . *III*	.	27	
— (quai) . . . . . *IV*	.	17	
Vosges (pl. & rue des) *(F) V*	.	26	11
Vonillé (de)	.	.	
Voûte (de la)	.	34	
Vrillière (de la) . *II, III*	.	21	
Wagram (av. de) *(TD, TP)*	12		
— (pl. de) *(F)*	11		
Washington . . . . . *I*	12		
Watt	.	.	29
Watteau	.	.	23
Wattiaux (passage)	28		
Wattignies (de)	.	.	32
Wilhem	.	4	
Xaintrailles	.	.	26
Yvette (de l')	.	1	
Yvon-Villarceau	.	9	
Zacharie . . . . . *V*	.	19	

List of the Stations of the Chemin de Fer de Ceinture.

(Comp. the annexed Plans and p. 24 of the Handbook.)

Miles	
	Gare St. Lazare (p. 23). Place de l'Europe (p. 194). Tunnel.
1	*Les Batignolles*, where the St. Germain, Normandy, and Versailles lines diverge.
1 4/5	*Courcelles-Levallois*. Passengers for Clichy or Belleville change here, ascending the staircase opposite the exit. No time to lose.
2 1/2	*Neuilly-Porte-Maillot*, the station for Neuilly (p. 154). Tunnels.
3 1/4	*Avenue du Bois de Boulogne*, at the entrance to the Bois de Boulogne by the Porte Dauphine, not far from the lakes.
3 3/4	*Avenue du Trocadéro* (Henri-Martin), 1/2 M. from the Palais du Trocadéro (p. 163) and near the Bois (p. 155). Two short tunnels.
4	*Passy* (p. 166). To the right the *Ranelagh* (p. 167). Handsome villas.
5	Auteuil, at the S. end of the Bois de Boulogne, near the race-course (p. 157). Then the **Viaduct* mentioned at p. 167. On the right, beyond the fortifications, are the Bois de Boulogne, St. Cloud with its park (p. 284), the wooded heights of Sèvres and Meudon (p. 289), the viaduct of the Versailles line, Issy (p. 262), etc. On the left the city itself with the Eiffel Tower, Champ de Mars and its palaces, Trocadéro, etc.
5 3/4	*Point-du-Jour*. *View still more picturesque. The Seine is now crossed by an imposing bridge.
6 1/4	*Grenelle*, where a branch diverges to the Champ-de-Mars and another to Les Moulineaux (p. 283). Embankment. View.
7 1/4	*Vaugirard-Issy*. To the left, a former Jesuit college. Tunnel.
7 3/4	*Ouest-Ceinture*, where the line passes under the Rive Gauche railway; carriages changed for Versailles (see p. 286).
9	*Montrouge*. The next tunnel intersects the Catacombs.
9 3/4	*La Glacière-Gentilly*, where passengers for the Sceaux railway alight (p. 339). To the left is the Parc Montsouris. Goods station.
10 1/2	*La Maison Blanche*. To the right is the *Hospice de Bicêtre*, for old men.
11 1/4	*Orléans-Ceinture*, where the line intersects the Orleans railway. The train now crosses the Seine by the Pont National. To the left the new Halle aux Vins.
12	*La Rapée-Bercy*. The train crosses the Lyons line and the Aven. Daumesnil by a viaduct. To the right, the Bois de Vincennes (p. 293) and the Lac Daumesnil.
12 3/4	*Bel-Air*, where carriages are changed for Vincennes. St. Mandé, to the right, see p. 291.
13 1/2	*Avenue de Vincennes*. On the left lies the Place de la Nation (p. 290).
14 1/4	*Charonne*. Long tunnel on the E. side of Père-Lachaise (p. 175).
15 1/4	*Ménilmontant*. A long tunnel passes under part of Belleville, and a cutting intersects a corner of the Buttes-Chaumont (p. 199).
16 1/2	*Belleville-Villette*. To the left, the cattle-market and 'abattoirs' of La Villette (p. 200). We cross the *Canal de l'Ourcq* (p. 199).
17	*Pont-de-Flandre*, the station for the 'abattoirs'. Docks. Gas-works.
17 1/2	*Est-Ceinture*. Carriages changed for the Ligne de l'Est.
18 1/4	*La Chapelle St. Denis*, the junction of the Ligne du Nord. To the left, the Montmartre.
19	*Boulevard Ornano*, near the cemetery of St. Ouen.
19 3/4	*Avenue de St. Ouen*. St. Ouen village. Adjacent is a race-course (p. 207).
20 1/2	*Avenue de Clichy*. Open view. The train passes under the Ouest line.
21	*Courcelles-Ceinture*. At this station the two ends of the line encircling the city unite. Passengers returning to St. Lazare alight here (no time to lose), and enter the St. Lazare train at the adjacent *Courcelles-Levallois* station (see above).
22	*Les Batignolles* (see above).
23	*Gare St. Lazare* (see above).

PLAN D'ENSEMBLE DE PARIS



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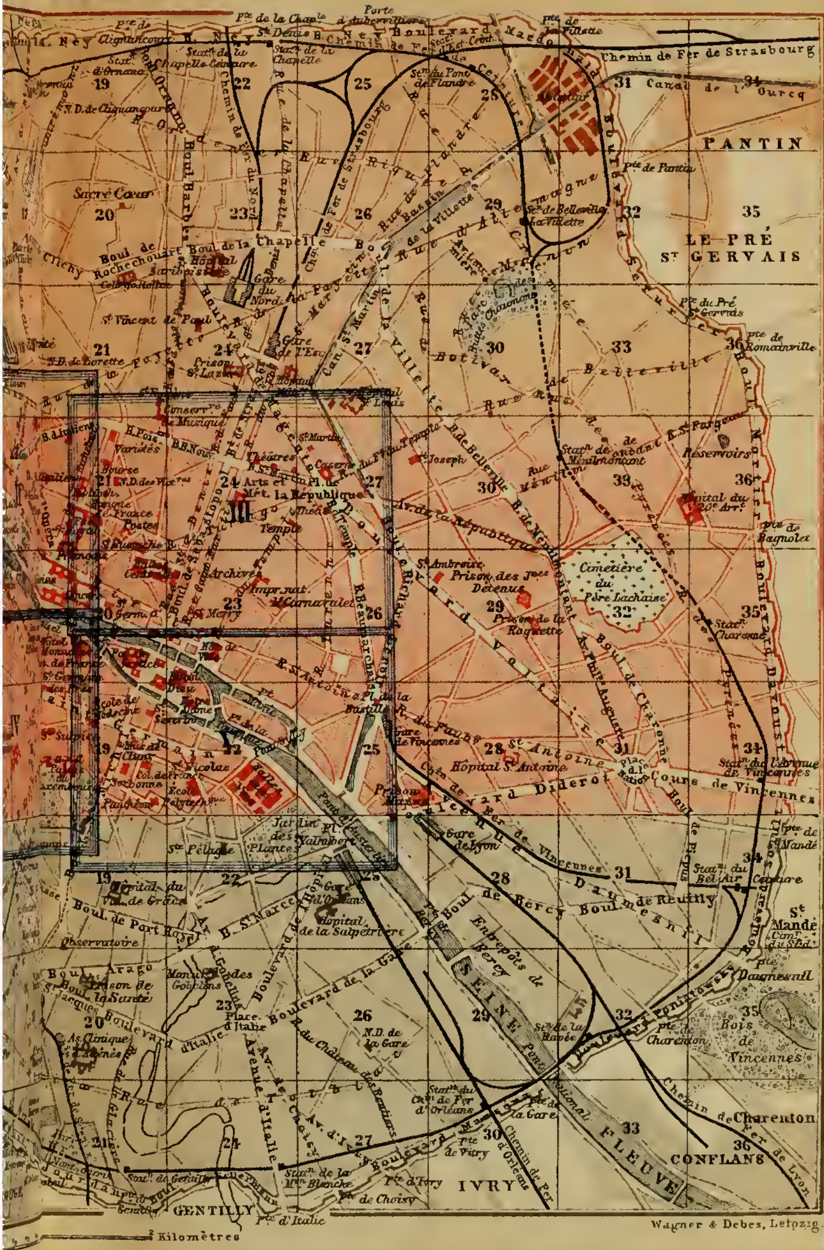
ENSEBLE DE PARIS.



COURBEVOIE
LEVALLOIS PERRET
CLICHY
SEINE
Ile de la Jatte
Cimetière des Batignolles
Boulevard Extérieur
Gare aux Charbons du Chemin de Fer du Nord
Gare aux Marchandises
Canal de l'Ourcq
PANTIN
LE PRÉ St GERVAIS
LES LILAS
SABLONVILLE
NEUILLY
Avenue de la Grande Armée
Avenue du Bois de Boulogne
BOIS DE BOULOGNE
Société nationale zoologique d'Acclimatation
CIMETIÈRE DU MONTMARTRE OU DU NORD
Gare du Nord
Gare de Chandrelles
Gare de Pantin
Gare de Villette
Gare de Ceinture
Gare de Marchandises
Gare de Stockage
Gare de Triage
Gare de Formation
Gare de Voyageurs
Gare de Marchandises
Gare de Chargement
Gare de Déchargement
Gare de Transbordement
Gare de Manœuvre
Gare de Garage
Gare de Remisage
Gare de Réception
Gare de Départ
Gare d'Arrivée
Gare de Passage
Gare de Correspondance
Gare de Transit
Gare de Douane
Gare de Pesage
Gare de Lavage
Gare de Graissage
Gare de Réparation
Gare de Visite
Gare de Contrôle
Gare de Sécurité
Gare de Signalisation
Gare de Télégraphie
Gare de Téléphonie
Gare de Radiotélégraphie
Gare de Radiotéléphonie
Gare de Télévision
Gare de Cinématographie
Gare de Photographie
Gare de Phonographie
Gare de Gramophone
Gare de Dictaphone
Gare de Sténographie
Gare de Dactylographie
Gare de Comptabilité
Gare de Caisse
Gare de Banque
Gare de Change
Gare de Bourse
Gare de Commerce
Gare de Négoce
Gare de Vente
Gare de Location
Gare de Publicité
Gare de Propagande
Gare de Presse
Gare de Journal
Gare de Revue
Gare de Livre
Gare de Bibliothèque
Gare de Musée
Gare de Théâtre
Gare de Cinéma
Gare de Concert
Gare de Bal
Gare de Fête
Gare de Jeux
Gare de Sport
Gare de Course
Gare de Hippodrome
Gare de Vélodrome
Gare de Stade
Gare de Piscine
Gare de Gymnase
Gare de Salle d'Armes
Gare de Tir
Gare de Pêche
Gare de Chasse
Gare de Camping
Gare de Caravaning
Gare de Tourisme
Gare de Voyage
Gare de Transport
Gare de Déménagement
Gare de Garde-Meuble
Gare de Magasin
Gare de Dépôt
Gare de Stockage
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Gare de Graissage
Gare de Réparation
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Gare de Cinématographie
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Gare de Voyage
Gare de Transport
Gare de Déménagement
Gare de Garde-Meuble
Gare de Magasin
Gare de Dépôt
1 : 20 000

SEINE
FLEUVE
Champs-Elysées
Cours la Reine
Quai d'Orsay
Concorde
Esplanade des Invalides
HOTEL DES INVALIDES
CHAMP DE MARS
Tour Eiffel
ECOLE MILITAIRE
Avenue de Suffren
Porte de Passy
Boul. Beauséjour
PALAIS DU LOUVRE
HALLES CENTRALES
JARDIN DU LUXEMBOURG
PANTHÉON
CIMETIÈRE DU PÈRE LACHAISE OU DE L'EST
Place de la Nation
Cours de Vincennes
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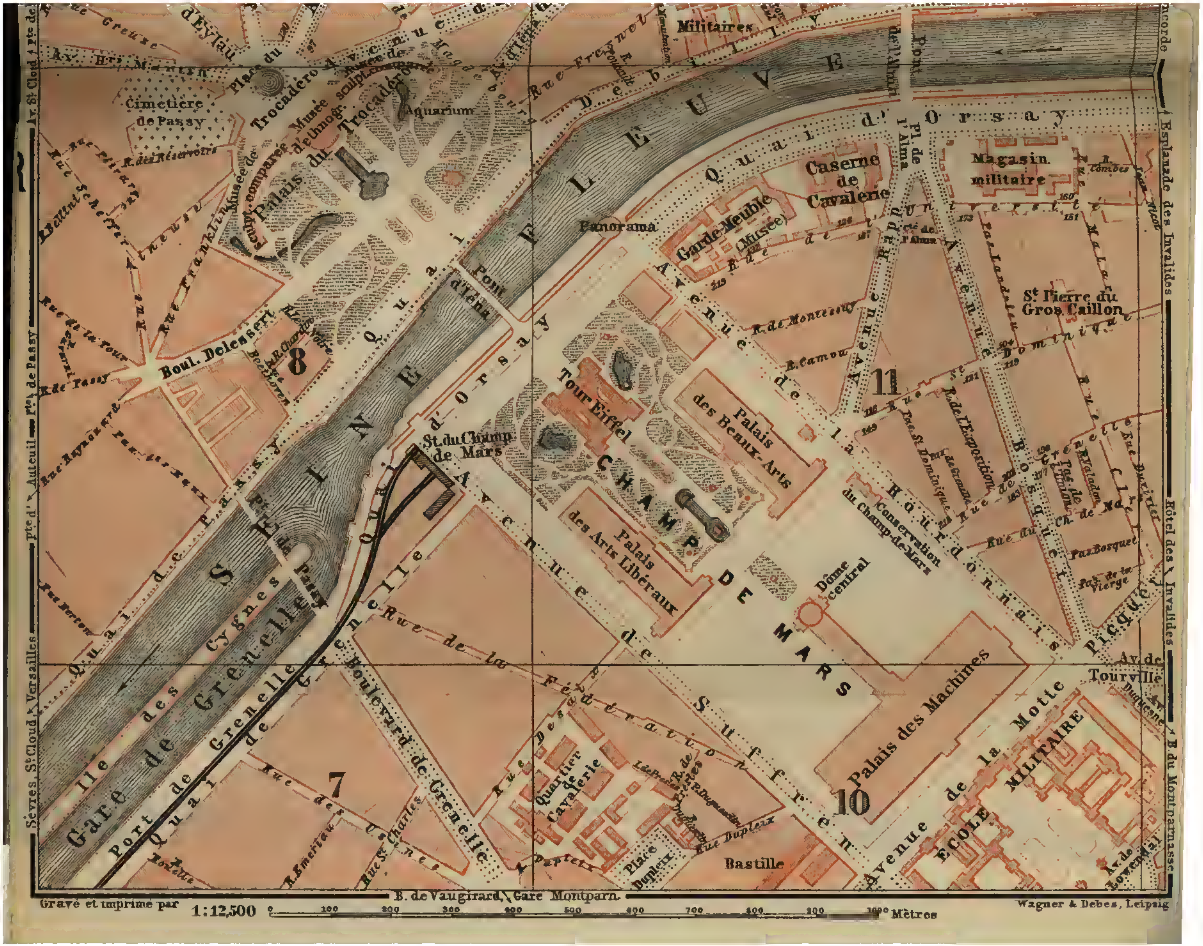
Seine
Fleuve
Gare de Grenelle
Ile des Cygnes
Port de Grenelle
Quai de Grenelle
Quai de Passy
Quai d'Orsay
Pont d'Iéna
Pont de l'Alma
Pl. de l'Alma
Palais du Trocadéro
Place du Trocadéro
Aquarium
Cimetière de Passy
Boul. Delessert
Rue Franklin
Rue Beethoven
Champ de Mars
Tour Eiffel
St. du Champ de Mars
Palais des Beaux-Arts
Palais des Arts Libéraux
Palais des Machines
Dôme central
Conservation du Champ-de-Mars
Panorama
Garde-Meuble (Musée)
Caserne de Cavalerie
Magasin militaire
St Pierre du Gros Caillon
Avenue de Suffren
Avenue de la Bourdonnais
Avenue Rapp
Avenue Bosquet
Avenue de la Motte Picquet
Avenue de Tourville
Boulevard de Grenelle
Rue de Grenelle
Rue St. Dominique
Rue de la Fédération
Quartier de Cavalerie
Place Dupleix
Rue Dupleix
Bastille
École Militaire
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Sèvres, St Cloud, Versailles
Pte d'Auteuil
Pte de Passy
Av. St Cloud
Esplanade des Invalides
Hôtel des Invalides
B. du Montparnasse
B. de Vaugirard, Gare Montparn.
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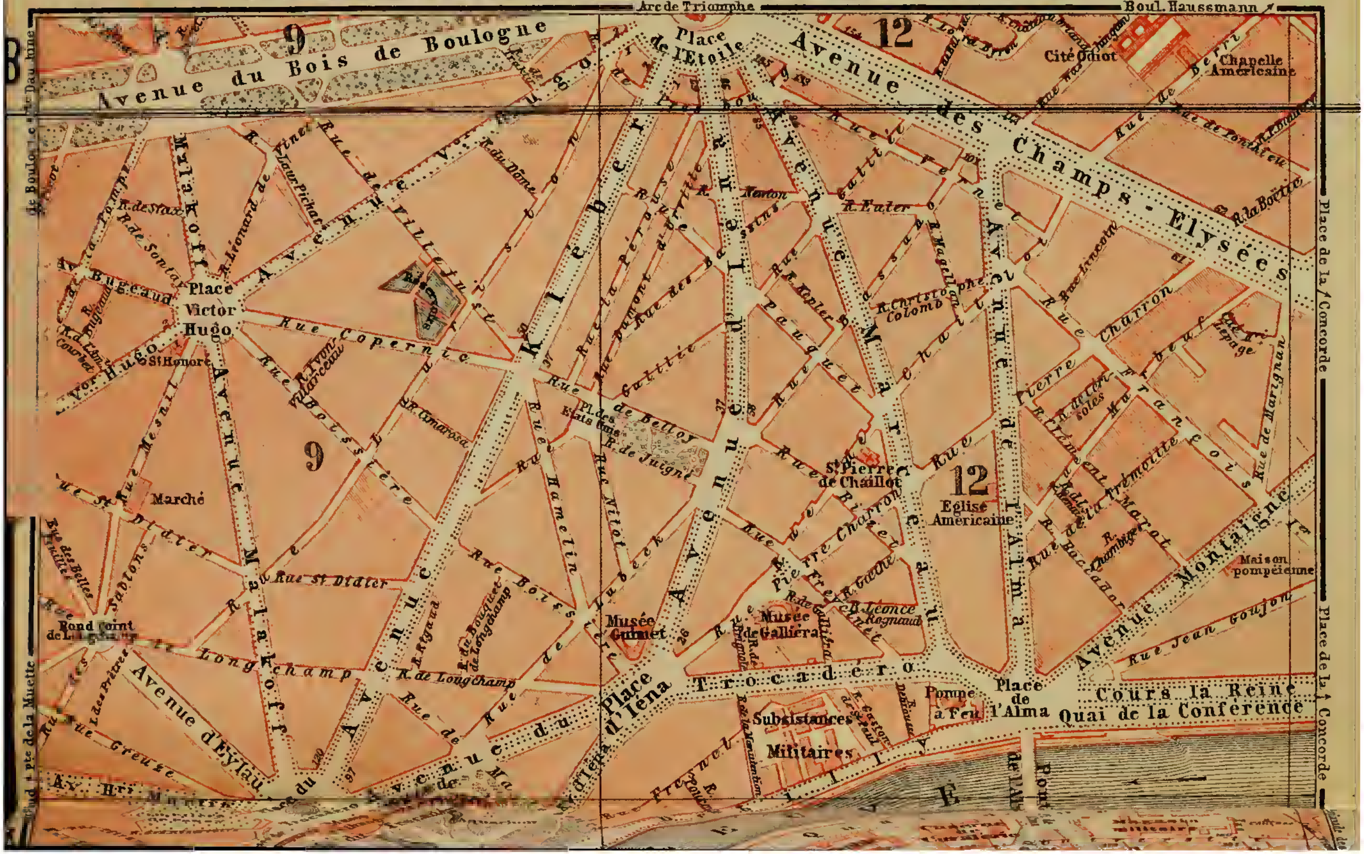

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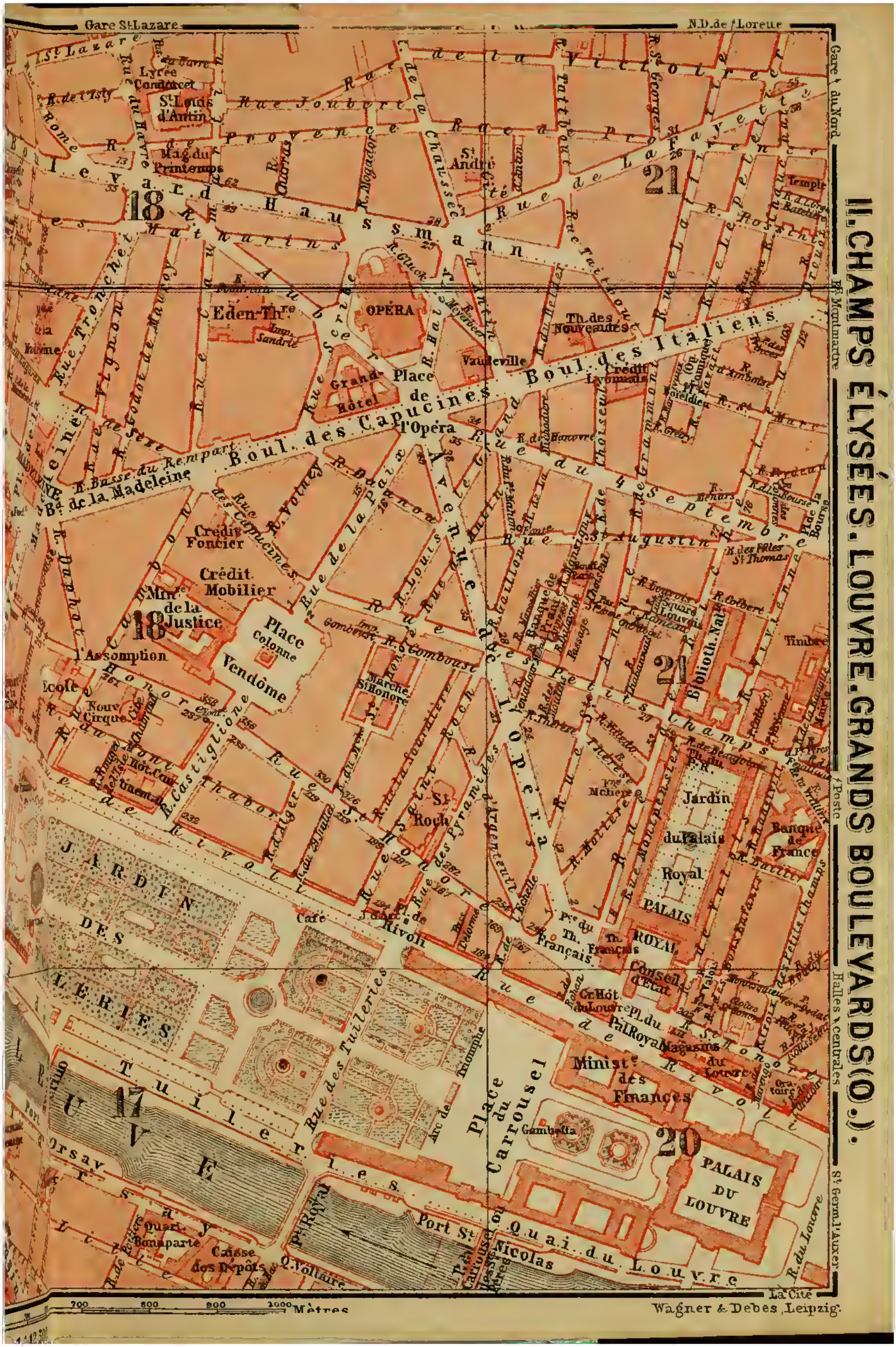
II. CHAMPS ÉLYSÉES. LOUVRE. GRANDS BOULEVARDS (O.).
Gare St Lazare
N.D. de Lorette
Gare du Nord
Fg Montmartre
Posto
Halles centrales
St Germ. l'Auxer.
La Cité
Wagner & Debes, Leipzig.
Mètres
Rue Joubert
Rue de Provence
Boulevard Haussmann
Rue de la Victoire
Rue La Fayette
Lycée Condorcet
St Louis d'Antin
Mag. du Printemps
St André
Temple
OPÉRA
Eden-Thre
Th. des Nouveautés
Vaudeville
Crédit Lyonnais
Boul. des Italiens
Boul. des Capucines
Place de l'Opéra
Grand Hôtel
Bd de la Madeleine
Rue du 4 Septembre
Crédit Foncier
Crédit Mobilier
Min.re de la Justice
Place Vendôme
l'Assomption
Nouv. Cirque
Marché St Honoré
Biblioth. Nat.
Rue de Rivoli
Rue St Honoré
Avenue de l'Opéra
St Roch
Jardin du Palais Royal
PALAIS ROYAL
Banque de France
Th. Français
Conseil d'État
Gr. Hôt. du Louvre
Magasins du Louvre
Minist. des Finances
JARDIN DES TUILERIES
Place du Carrousel
Arc de Triomphe
Gambetta
PALAIS DU LOUVRE
Quai des Tuileries
Quai du Louvre
Port St Nicolas
Pt Royal
Quai d'Orsay
Caisse des Dépôts
Quai Voltaire
Quai Bonaparte
Rue de Rohan
Rue des Pyramides
Rue de Castiglione
Rue de la Paix
Rue des Capucines
Rue Royale
Rue Tronchet
Rue Vignon
Rue Auber
Rue Scribe
Rue Halévy
Rue Taitbout
Rue Laffitte
Rue Le Peletier
Rue Drouot
Rue Richelieu
Rue Vivienne
Rue Montmartre
Rue Croix des Petits Champs
Rue des Petits Champs
Rue Ste Anne
Rue du Mont Thabor
R. Cambon
Rue Gaillon
Rue Louis le Grand
Rue Daunou
R. Volney
Place Colonne
Rue de la Chaussée d'Antin
Rue de Caumartin
Rue de Sèze
Rue Duphot
R. Basse du Rempart
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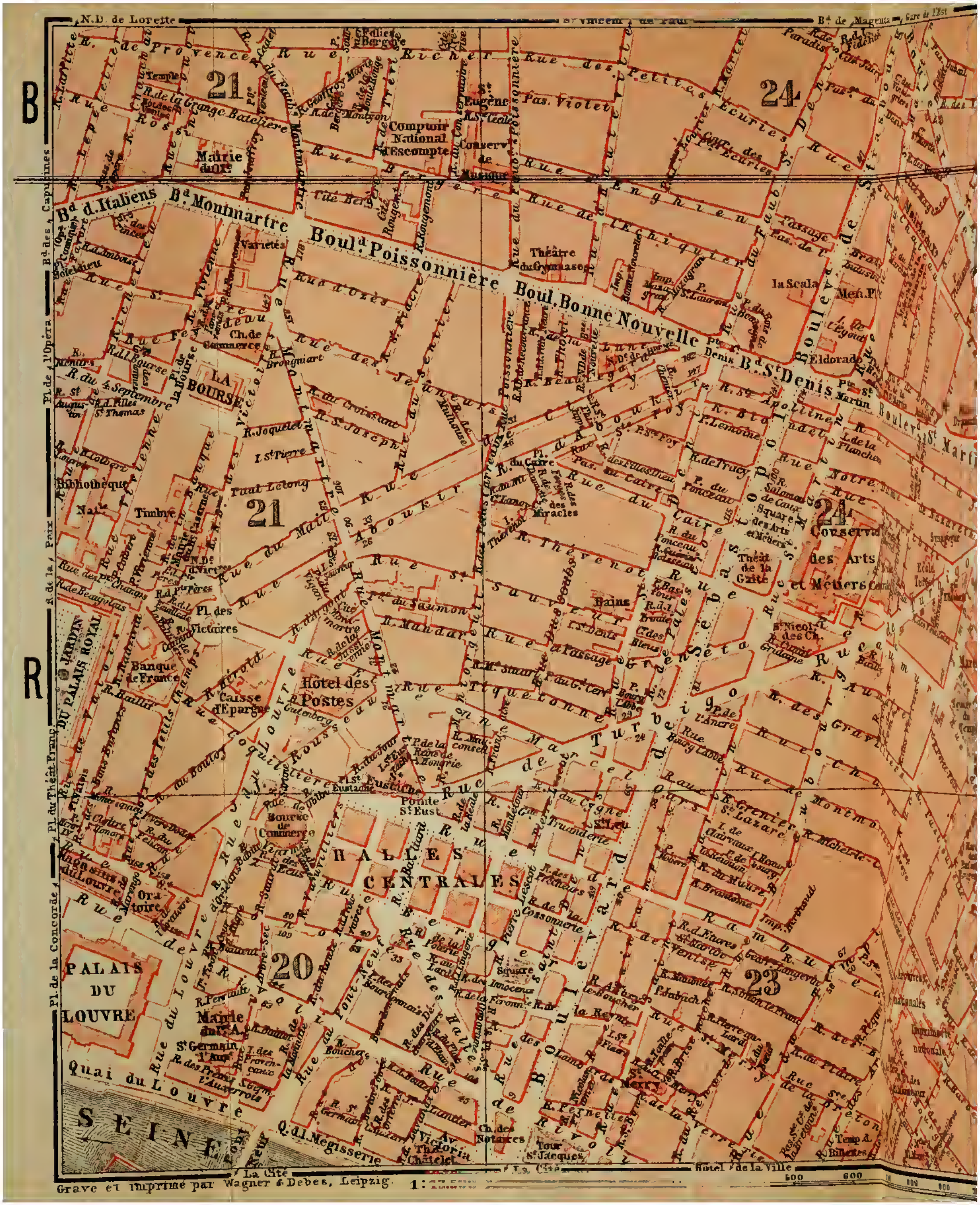

N.D. de Lorette
St Vincent de Paul
Bd de Magenta
Gare de l'Est
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Rue de Provence
Rue Richer
Rue des Petites Écuries
R. de la Grange Batelière
Rue Rossini
Marie du IX
Pas. Violet
Comptoir National d'Escompte
St Eugène
Conserv. de Musique
Rue Bergère
Rue d'Enghien
Cité Bergère
Bd d. Italiens
Bd Montmartre
Boul.d Poissonnière
Boul. Bonne Nouvelle
Bd St Denis
Boulevard de Strasbourg
Boulevd St Martin
Théâtre du Gymnase
Variétés
Rue d'Uzès
Rue Feydeau
Ch. de Commerce
R. Brongniart
LA BOURSE
Rue des Jeûneurs
R. du Croissant
R. St Joseph
R. Joquelet
Rue d'Aboukir
Rue du Caire
Pas. du Caire
des Miracles
R. du 4 Septembre
Rue Vivienne
Bibliothèque Nat.le
Timbre
Rue du Mail
Rue St Sauveur
R. Thévenot
R. Mandar
Rue Tiquetonne
Rue Turbigo
Rue Étienne Marcel
Pl. des Victoires
Banque de France
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St Eustache
Pointe St Eust.
Bourse de Commerce
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Rue St Honoré
Rue du Pont Neuf
Rue des Halles
Rue St Denis
Boulevard de Sébastopol
Rue Rambuteau
Rue de Venise
R. Aubry le Boucher
R. de la Reynie
Rue Quincampoix
Rue St Martin
Square des Innocents
R. de la Ferronnerie
R. de la Cossonnerie
Rue de la Verrerie
Tour St Jacques
Ch. des Notaires
Théâtre du Châtelet
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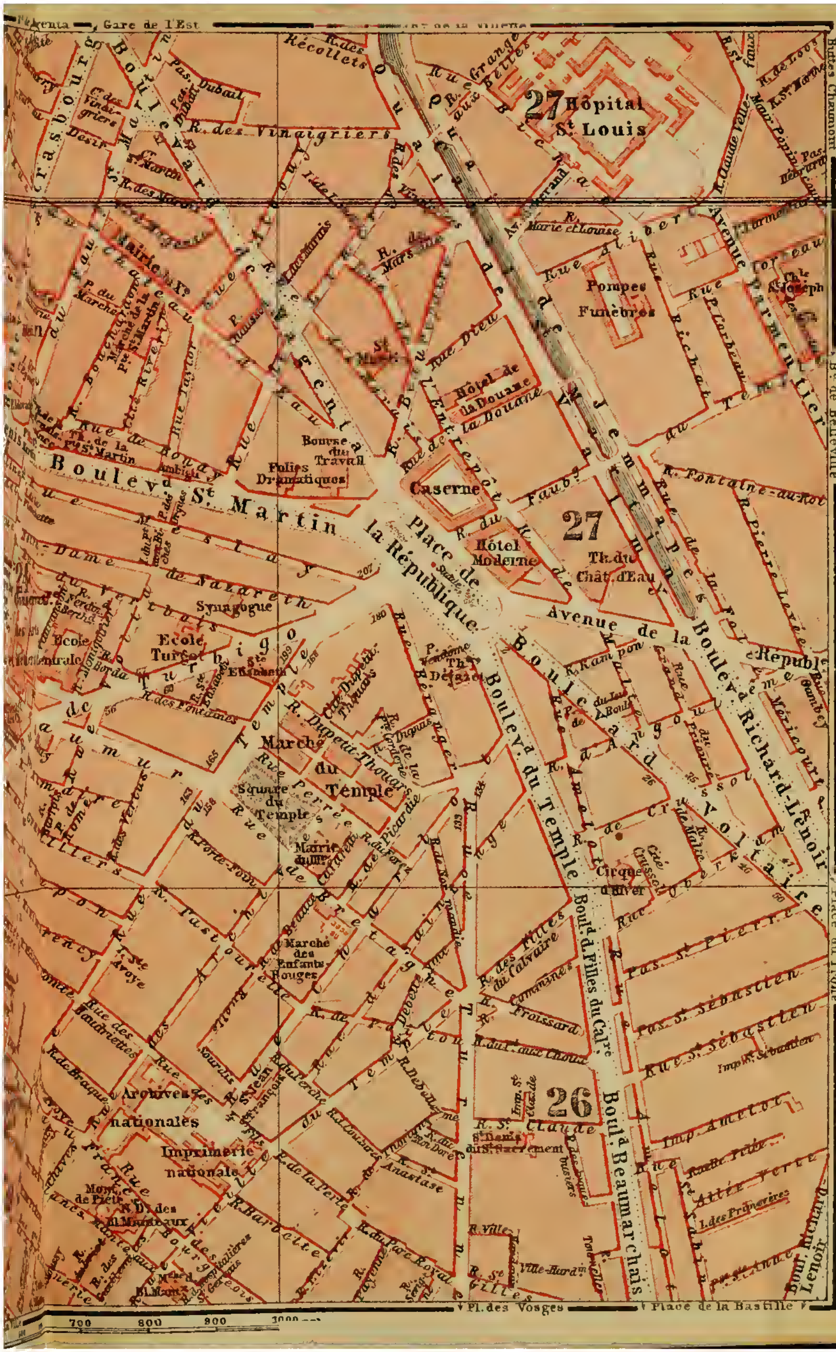
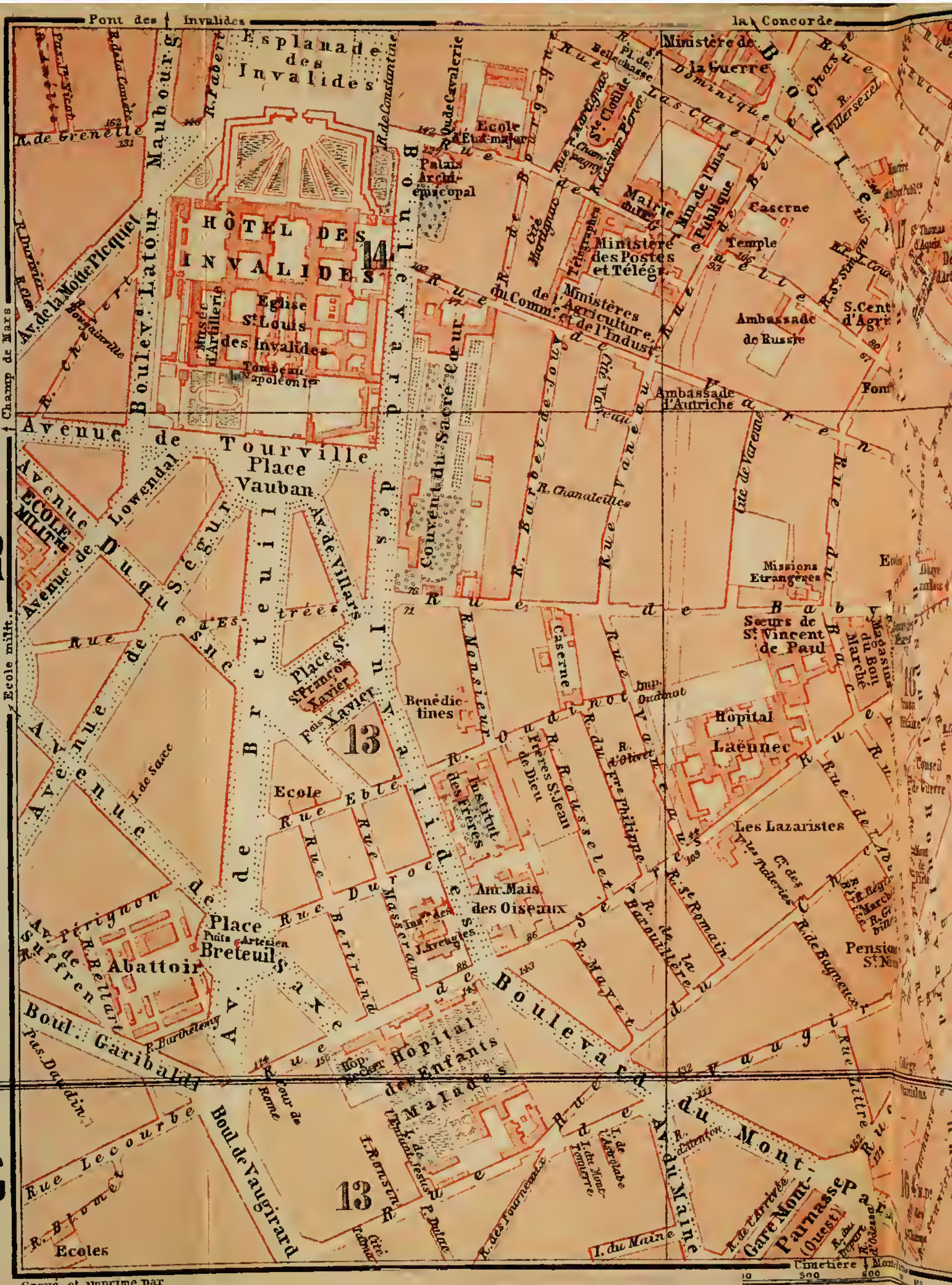
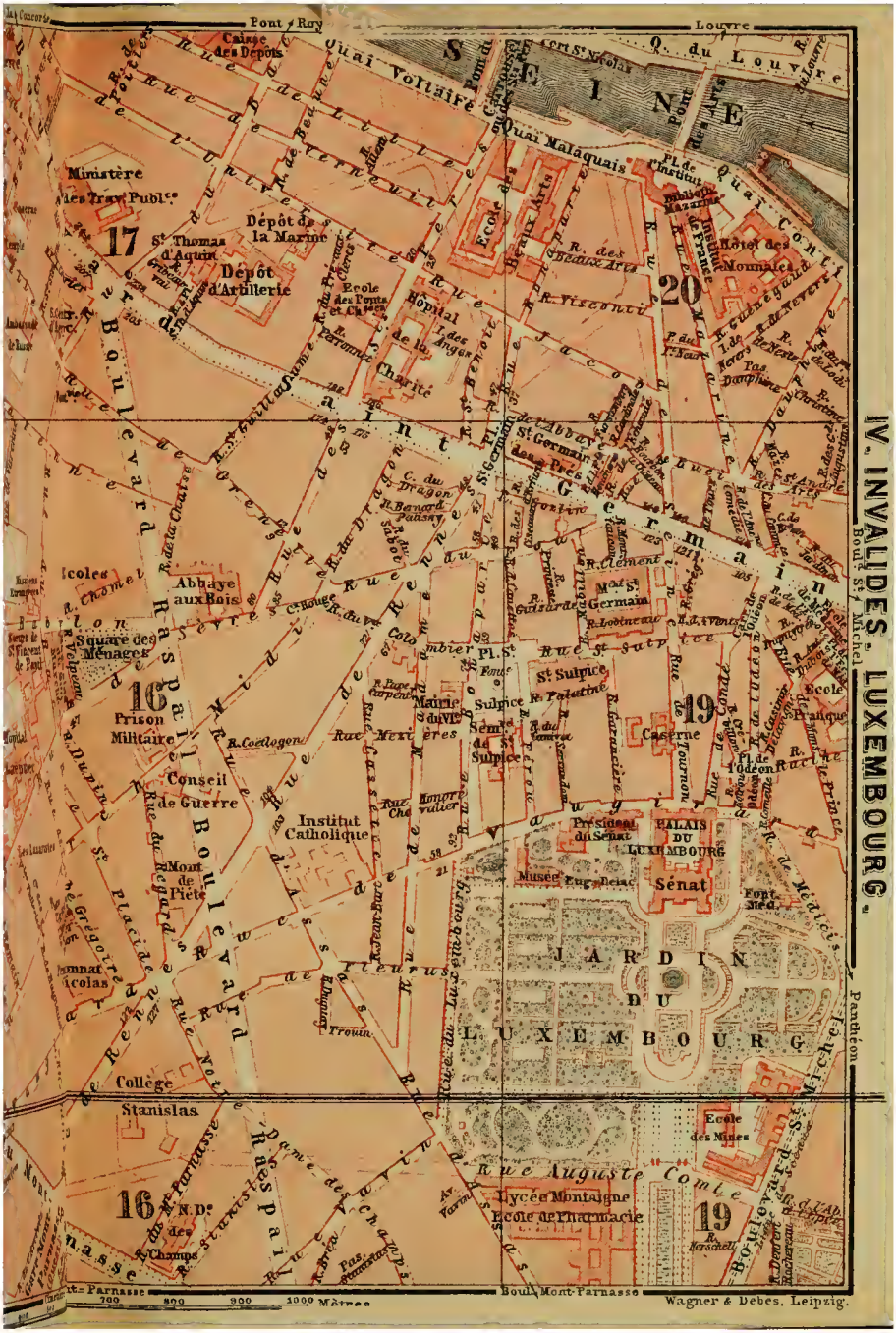
Mairie du Ier A.
St Germain l'Aux.
Rue Réaumur
Rue Notre Dame de Nazareth
Conserv. des Arts et Métiers
Théât. de la Gaîté
St Nicol. des Ch.
Rue Grenier St Lazare
Rue Michel le Comte
Rue des Gravilliers
Rue au Maire
Rue Beaubourg
Rue de Montmorency
Archives Nationales
Imprimerie nationale
Temp. d. Billettes
Rue de la Bretonnerie
Hôtel de la Ville
La Cité
La Scala
Eldorado
Men. Pl.
Rue du Fbg St Denis
Rue du Fbg Poissonnière
Rue St Fiacre
Rue Montmartre
Rue Montorgueil
Rue Poissonnière
Rue de Cléry
Rue Ste Apolline
Rue Blondel
Rue Meslay
Pl. de l'Opéra
Pl. de la Concorde
Pl. du Théât. Franç.
Bd des Capucines
Gravé et imprimé par Wagner & Debes, Leipzig.
500
600



III. GRANDS BOULEVARDS (EST). LES HALLES.



Gravé et imprimé par


IV. INVALIDES. LUXEMBOURG.
Pont Roy
Louvre
Caisse des Dépôts
Quai Voltaire
Quai Malaquais
Pont des Arts
Q. du Louvre
Ministère des Trav. Publ.
Dépôt de la Marine
Dépôt d'Artillerie
St Thomas d'Aquin
Ecole des Beaux Arts
Hôpital de la Charité
Hôtel des Monnaies
Institut de France
Bibliothèque Mazarine
Pl. de l'Institut
Ecole des Ponts et Chaussées
Abbaye aux Bois
Square des Ménages
Prison Militaire
Conseil de Guerre
Institut Catholique
Mont de Piété
Collège Stanislas
N.D. des Champs
Mairie
Sémin. de St Sulpice
St Sulpice
Caserne
Ecole Pratique
Pl. de l'Odéon
Président du Sénat
PALAIS DU LUXEMBOURG
Sénat
Musée Eug. Delac
Font. Méd.
JARDIN DU LUXEMBOURG
Ecole des Mines
Lycée Montaigne
Ecole de Pharmacie
Rue Auguste Comte
Boul. Mont-Parnasse
Panthéon
Boul. St Michel
Wagner & Debes, Leipzig.
700 800 900 1000 Mètres

Tuileries
Boul. du Temple
Quai Conti
Pont Neuf
Quai de l'Horloge
Q. de la Mégisserie
Avenue Victoria
Place de l'Hôtel de Ville
Hôtel de Ville
Caserne
Quai de Gesvres
Pont N.D.
Pont d'Arcole
Conciergerie
Palais de Justice
Ste Chapelle
Ile de la Cité
Hôtel Dieu
Préfecture de Police
Place du Parvis Notre-Dame
Notre-Dame
Quai des Gds Augustins
Quai des Orfèvres
Q. St Michel
Place St Michel
Quai aux Fleurs
Quai de l'Hôtel de Ville
Pont Louis Philippe
Ile St Louis
Pont St Louis
Quai d'Orléans
Quai de l'Archevêché
Morgue
Quai de Montebello
Quai de la Tournelle
Pt de la Tournelle
Seine
Boulevard St Germain
Boulevard St Michel
Ecole de Médecine
Musée de Cluny
Th. de Cluny
Lycée St Louis
Collège de France
Sorbonne
Lycée Louis le Grand
Ste Barbe
Ecole de Droit
Ecole Polytechnique
Rue Soufflot
Place du Panthéon
Panthéon (Ste Geneviève)
Mairie du Ve
Lycée Henri IV
St Etienne du Mont
Jardin du Luxembourg
Ecole des Mines
Rue de l'Estrapade
Place Jussieu
Square des Arènes de Lutèce
Dames St Michel
Dames de l'Ador.
Instit. des Sourds Muets
Musée Pédag.
Séminaire du St Esprit
Ecole Normale Supérieure
Place Monge
Ste Pélagie
Hôpital de la Pitié
Jardin des Plantes
Boul. Port Royal
Av. des Gobelins
Boul. St Marcel
Boul. du Montparnasse
Pt de la Concorde
St Sulpice
R
G
19
20
22
23
100
200
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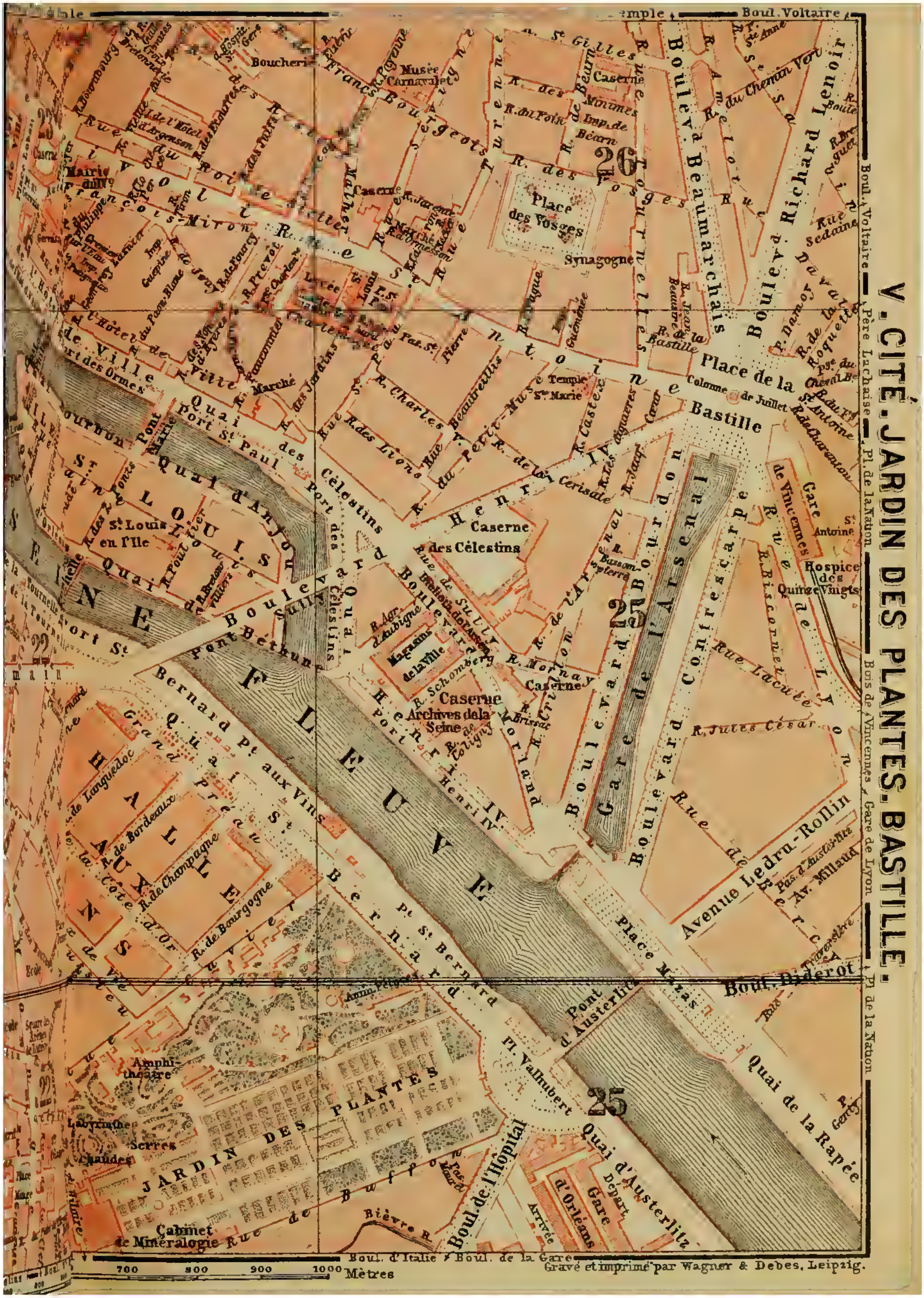
V. CITÉ. JARDIN DES PLANTES. BASTILLE.
Boul. Voltaire
Boul. Voltaire, Père Lachaise, Pl. de la Nation
Bois de Vincennes, Gare de Lyon, Pl. de la Nation
Musée Carnavalet
Boucherie
Rue Vieille du Temple
Francs Bourgeois
Sévigné
R. St. Gilles
Caserne
R. des Minimes
R. du Foin
Imp. de Béarn
R. de Béarn
26
R. des Vosges
Place des Vosges
Synagogne
Rue de Turenne
Boulev. Beaumarchais
Rue Amelot
R. du Chemin Vert
Boulev. Richard Lenoir
R. de la Roquette
R. Daval
Rue Sedaine
Rue de Rivoli
Rue François Miron
Mairie du IVe
Caserne
R. Jarente
R. Malher
R. Ste Catherine
Marché Ste Catherine
R. d'Ormesson
Lycée Charlemagne
Rue St. Antoine
R. St. Paul
Pas. St. Pierre
R. de Jouy
R. Geoffroy l'Asnier
R. Fourcy
R. de l'Hôtel de Ville
Quai de l'Hôtel de Ville
Port des Ormes
R. de la Bastille
Place de la Bastille
Colonne de Juillet
Temple Ste Marie
R. Castex
R. des Jardins St. Paul
R. Charles V
R. des Lions
R. Beautreillis
Rue du Petit-Musc
R. de la Cerisaie
R. Jacques Cœur
Boulevard Henri IV
Caserne des Célestins
Quai des Célestins
Port des Célestins
Port St. Paul
Pont Marie
Quai d'Anjou
Quai de Bourbon
St. Louis en l'Ile
I. ST. LOUIS
R. St. Louis en l'Ile
R. Poulletier
R. Bretonvilliers
Quai d'Orléans
Quai de Béthune
Pont Sully
Boulevard Sully
Pont de Béthune
R. de Sully
Bibliothèque de l'Arsenal
Magasins de la Ville
R. Agr. d'Aubigné
Boulevard Morland
R. Mornay
R. Schomberg
Caserne
Archives de la Seine
R. de Coligny
R. Brissac
R. Crillon
Port Henri IV
R. de l'Arsenal
R. Bassompierre
Boulevard Bourdon
Gare de l'Arsenal
Boulevard Contrescarpe
Gare de Vincennes
St. Antoine
Rue de Lyon
Hospice des Quinze Vingts
R. Biscornet
Rue Lacuée
R. Jules César
Rue de Bercy
Avenue Ledru-Rollin
Pas. d'Austerlitz
Av. Millaud
Boul. Diderot
Place Mazas
Pont d'Austerlitz
Quai de la Rapée
25
FLEUVE
SEINE
Quai St. Bernard
Pt. St. Bernard
Pt. aux Vins
HALLE AUX VINS
Grand Préau
R. de Languedoc
R. de Bordeaux
R. de Champagne
R. de Bourgogne
Côte d'Or
Rue Cuvier
Quai de la Tournelle
Port St. Bernard
22
Caserne
Amphithéatre
Labyrinthe
Serres Chaudes
JARDIN DES PLANTES
Cabinet de Minéralogie
Rue de Buffon
Pl. Valhubert
Quai d'Austerlitz
Boul. de l'Hôpital
Gare d'Orléans
Départ
Arrivée
Bièvre R.
Boul. d'Italie
Boul. de la Gare
700
800
900
1000 Mètres
Gravé et imprimé par Wagner & Debes, Leipzig.

Omnibus and Tramway Routes with their Correspondances.

(Comp. the following Tables and Plan, and p. 20 of the Handbook.)

The letters in the first column, printed in heavy type (**B**, **C**, etc.), indicate the large omnibuses, the top of which is accessible to ladies. In the second column the single letters and AB to AJ indicate *Omnibuses*, the series TA to TZ and TAB to TAC indicate the *Tramways of the Central System*, the series TNA to TNH the *Tramways Nord*, and the series TS 1 to TS 10 the *Tramways Sud*.

List of the Omnibus Lines.

Lines	Offices and 'Correspondances'
A. *Auteuil-Madeleine* (s. Pl. A 3-4 & C 2-3). — 4 M.	Auteuil: TAC. — Pl. d. Passy; AB; TJ. — Trocadéro: B; TP, N. — Alma: TA, B, J, M, AB, S 3. — Madeleine: D, E, X, AC, AF; TN AB, NB, NC, ND, NDbis, NE.
B. *Trocadéro-Gare de l'Est* (Pl. A 3 & E 2). — 3¾ M.	Trocad.: A; TN, P. — Ch.-Elysées, 62: C. — St-Philippe: D, R, AB. — St-Augustin: AF, TN, NAB, NB, NC. — St-Lazare: F, X, AI, AH; TND, NE. — Trinité: G. — R. de Châteaudun: H, 1; TNF. — Sq. Monthol.: J, T, AC; TV. — Est: L, M; TG, H, I, Z, NG, NH.
C. *Porte Maillot-Hôtel de Ville* (Pl. A 2 & E 4). — 3½ M.	Etoile: AB; TD, N, P, S 3. — Ch.-Elys., 62: B. — Pal.-Roy.: D, G, H, Y, AG, AI. — Louvre: I, N, V: TA, B, C, F, J, K, AB. — Châtelet: G, J, K, O, Q, R, AD, AI; TC. G, H, K, Q, Z, S 6, 7, 8. — Hôtel de Ville: Q; TX.
Cbis. *Etoile - Palais Royal* (Pl. A 2 & D 3). — 2½ M.	Etoile: C, AB; TD, N, P, S 3. — Ch.-Elys., 62: B. — Concorde: AC, AF; TA, B, J, M, AB. — Pal. Roy.: C, D, G. H, Y, AG, AJ.
D. *Les Ternes - Boul. des Filles-du-Calv.* (Pl. A 2 & F 3). — 4½ M.	Pl. des Ternes: TD, P. — Boul. Haussm., 175: AB; TN. — St-Philippe: B, R. — Madeleine: A, E, X, AB. AC, AF, AH; TN AB, NB, NC, ND, NE. — Pal.-Roy.: C, G, H, R, Y, AG, AI. — Louvre: I, N, V, AG, AI; TA, B, C, F, J, K, AB. — Halles: F, J; TF, Q. — Calvaire: E, O, S.
E. *Madeleine-Bastille* (Pl. C 2-3 & F 4). — 2¾ M.	Madel.: A, D, X, AB, AC, AF, AH; TN, AB, NB, NC, ND, NE. — Boul. d. Ital.: H. — Porte St. Denis: K. — B. St-Denis: L, M, N, T, Y; TG, H, Z. — Pl. d. l. Républ.: N, U, AD; TF, I, NG, NH. — Calvaire: D, O. — Bastille: F, P, R, Z; TC, K, L, X, Y, S 4, 10.
F. *Place Wagram-Bastille* (Pl. B 1 & F 4). — 4¼ M.	R. Legendre: AJ. — Boul. d. Batignolles: TD, P. — St-Lazare: B, X, AH, AI; TND, NE. — Bourse: I, V, AB. — Pl. d. Victoires: I, N, V. — Halles: D, J; TF, Q. — R. Rambuteau: T. — Bastille: E, P, R, Y, Z; TC, I, K, L, X, S 4, 10.
G. *Batignolles-Jardin des Plantes* (Pl. C 1 & E 5). — 4¼ M.	Batign.: AJ. — Pl. Clichy: H; TD, P, ND, NE. — Trinité: B. — Pal.-Roy.: C, D, H, R, Y, AG, AI. — Louvre: I, N, V, AG; TA, B, C, F, J, K, AB. —

Lines	Offices and 'Correspondances'
	Châtelet: C, J, K, O, Q, R, AD, AI; TC, G, H, K, Q, X, Z, S 6, 7, 8. — Halle aux Vins: I, K, T, U, Z, AE; TL, M.
H. *Batignolles-Clichy-Odéon* (Pl. C 1 & D 5). — 4¼ M.	Pl. Clichy: G; TD, P, ND, NE. — R. Châteaudun: B, I, AC; TNF. — Boul. d. Italiens: E. — Pal.-Roy.: C, D, G, R, Y, AG, AI. — Quai d. Tuileries: AG; TA, B, J, AB. — St-Germ.-d.-Pr.: L, O, V, AD, AG; TL, M, S 1, 2. — St-Sulpice: L, Q; TAC. — Odéon: Z, AF.
I. *Place Pigalle-Halle aux Vins* (Pl. D 1 & E 5). — 3¼ M.	Pl. Pig.: D; TP. — R. d. Châteaudun: B, H, AC; TNF. — Bourse: F, AB, V. — Pl. d. Victoires: F, N, V. — Louvre: C, D, G, R, V, AG, AI; TA, B, C, F, J, K, AB. — Pl. St-Michel: J, L, Q, AE, AI; TG, H, Q. — Pl. Maubert: TL, M, S 6, 7, 8. — Halle aux Vins: G, K, T, U, Z, AE; TL, M.
J. *Montmartre-Place St-Jacques* (Pl. D 1 & D 6). — 4¾ M.	Montm.: AJ. — Boul. Rochech.: TD, P. — Sq. Monthol.: B, T, AC; TY. — Halles: D, F; TF, Q. — Châtelet: C, G, K, O, Q, R, AD, AI; TC, G, H, K, Q. — Pl. St-Michel: I, L, Q, AE, AI; TG, H, K, Q, X, Z, S 6, 7, 8. — Cluny: TG, H, L, M, Q. — R. Soufflot: AF; TG, Q. — Boul. St. Jacques: TU.
K. *Gare du Nord-Boul. St-Marcel* (Pl. E 1 & E 6). — 4¾ M.	Gare du N.: V, AC; TI, V. — Porte St-Denis: E, N, T. — Châtelet: C, G, J, O, Q, R, AD, AI; TC, G, H, Q, X, Z, S 6, 7, 8. — Halle aux Vins: G, I, T, U, Z, AE; TL, M. — Boul. St-Marcel: TQ, S 4, 6, 7, 8.
L. *La Villette-St-Sulpice* (Pl. F 1 & D 4). — 4¾ M.	Boul. d. l. Villette: M, AC; TD, E, P, V, NG, NH. — Gare d. l'Est: B; TG, H, I, Z. — Porte St-Martin: E, N, T, Y; TG, H. — Pl. St-Michel: I, J, Q, AE, AI; TG, H, Q. — Cluny: TG, H, L, M, Q. — St-Germ.-des-Prés: H, O, V, AD, AG; TL, M, S 1, 2. — St-Sulpice: H, Q, AF; TAC.
M. *Lac St-Fargeau-Arts-et-Métiers* (Pl. G 2 & E 3). — 4¾ M.	R. Bolivar: N. — Boul. d. l. Villette: L, AC; TD, E, P, NG, NH. — Gare d. l'Est: B; TG, H, I. — Boul. St-Denis: E, T, Y; TG, H.
N. *Belleville-Louvre* (Pl. G 2 & D 3). — 2½ M.	R. Bolivar: M. — Boul. d. Belleville: TE. — Pl. d. l. Républ.: E, U, AD; TF, I, NG, NH. — Boul. St-Denis: E, K, L, T, Y; TG, H, K. — Pl. d. Victoires: F, I. — Louvre: C, D, G, R, V, AG, AI; TA, B, C, F, J, K, AB.
O. *Ménilmontant-Gare Montparnasse* (Pl. G 3 & C 5). — 4½ M.	Ménilm.: TE. — R. Oberkampf: TF, I. — Calvaire: D, E; TY. — Sq. St.-Jacques: C, G, J, K, Q, R, AD, AI; TC, G, H, K, Q, X, Z, S 6, 7, 8. — St-Germ.-des-Prés: H, L, V, AD, AG; TL, M, S 1, 2. — Montp.: TS 1, 2, 3, 4.
P. *Charonne-Pl. d'Italie* (Pl. H 3 & E 6). — 4 M.	Père-Lach.: TE. — Pl. Voltaire: TF. — Bastille: E, F, R, Z; TC, I, K, L, X, Y, S 10. — Gare d'Orl.: T, AE; TM, S 4, 6, 7, 8, 9. — Pl. d'Italie: TU, Q, S 6, 7, 8.
Q. *Hôtel de Ville-Plaisance* (Pl. E 4 & B 6). — 3½ M.	Hôtel de Ville: C; TX. — Châtelet: C, G, J, K, O, R, AD, AI; TC, G, H, K, Q, X, Z, S 6, 7, 8. — Pl. St-Michel: I, J, L, AE, AI; TG, H, Q. — Cluny: TG, H, L, M, Q. — St-Sulpice: H, L, AF; TAC. — R. du Luxembourg: Z.
R. *Gare de Lyon-St-Philippe-du-Roule* (Pl. G 5 & B 2). — 4 M.	Gare: TM. — Bastille: E, F, P, Z; TC, I, K, L, X, Y, S 4, 10. — R. Bourg-Tibourg: T. — Châtelet: C, G, J, K, O, Q, AD, AI; TC, G, H, K, Q, X, Z, S 6,

Lines	Offices and 'Correspondances'
	7, 8. — Louvre: I, N, V, A G; T A, B, C, F, J, K, A B. — Pal.-Roy.: C bis, D, G, H, Y, A G, A I. — St-Philippe: B, D, A B.
T. *Gare d'Orléans-Square Montholon* (Pl. F 6 & E 2). — 3¼ M.	Gare: P, A E; T M, S 4, 9. — Halle aux Vins: G, I, K, U, Z; T L, M. — Quais: T C. — R. Bourg-Tibourg: R; T K. — R. Rambuteau: F. — Boul. St-Denis: E, L, M, N, Y; T G, H, Z. — Sq. Monthol.: B, J, A C; T V.
U. *Montsouris-Pl. de la République* (Pl. D E 6 & F 3). — 4 M.	R. Pascal: T Q. — Halle aux Vins: G, I, K, T, Z, A E; T L, M. — Pl. de la Républ.: E, N, A D; T F, I, Y, N G, N H.
V. *Place du Maine-Gare du Nord* (Pl. B C 6 & E 1). — 4¾ M.	R. d. Sèvres: X, A G. — R. d. Sts-Pères, 78: A F, A G, T A C. — St-Germ.-des-Prés: H, L, O, A D, A G; T L, M, S 1, 2. — Louvre: C, D, G, I, N, R, A I; T A, B, C, F, J, K, A B. — Pl. d. Victoires: F, I. — Bourse: A B, F, I. — Gare: K, A C; T I, V.
X. *Vaugirard-Gare St-Lazare* (Pl. A 6 & C 2). — 3¾ M.	R. d. Sèvres: V, A G. — Boul. St-Germ., 207: A F; T L, M. — Madel.: A, D, E, A B, A C, A F; T N A B, N B, N C, N D, N E. — Gare: B, F, A H, A I; T N D, N E.
Y. *Grenelle-Porte-St-Martin* (Pl. A 5 & E 2-3). — 4½ M.	R. du Théâtre: A H. — Av. Duquesne: A D; T S 3, 5. — Boul. St-Germ., 225: A F; T L, M. — Quai d. Tuil.: H, A G; T A, B, J, A B. — Pal. Roy.: C, D, G, H, R, A G, A I. — Boul. St-Denis: E, L, M, N, T; T G, H, Z.
Z. *Grenelle-Bastille* (Pl. A 5 & F 4). — 4¼ M.	Pl. Cambronne: T A C. — R. d. Vaugir.: A G. — R. du Luxembourg: Q. — Odéon: H, A F. — Sq. Monge: T H. — Halle aux Vins: G, I, K, T, U, A E; T L, M. — Bastille: E, F, P, R; T C, I, K, L, Y, S 4, 10.
A B. *Passy-la Bourse* (Pl. A 2 & D 3). — 4 M.	Pl. d. Passy: A; T J. — Av. H. Martin: T N. — Etoile: C; T D, P, N, S 3, N A B. — Boul. Haussm.: D; T N. — St. Philippe: B, R. — Madel.: D, E, X, A C, A F, A H; T N A B, N B, N C, N D, N E. — Bourse: F, I, V.
A C. *Petite-Villette-Champs-Elysées* (Pl. G H 1 & C 3). — 4¼ M.	Boul. d. l. Villette: L, M; T D, E, P, V, N G, N H. — Gare d. Nord: K, V; T I, V. — Sq. Monthol.: B, J, T; T V. — R. d. Châteaudun: H, I; T N F. — Madel.: A, D, E, X, A B, A F, A H; T N A B, N B, N C, N D, N E. — Concorde: C bis, A H; T A, B, J, M, A B.
A D. *Pl. dé la République-Ecole-Militaire* (Pl. F 3 & B 4). — 4¼ M.	Pl. d. l. Républ.: E, N, S, U; T F, I, Y, N G, N H. — Sq. St. Jacques: C, G, J, K, O, Q, R, A I; T C, G, H, K, Q, Y, Z, S 6, 7, 8. — St-Germ.-des-Prés: H, L, O, V, A G; T L, M, S 1, 2. — Av. Duquesne: Y, A H; T S 3, 5. — Av. Rapp: T L.
A E. *Forges d'Ivry-Place St-Michel* (Pl. G 6 & D E 4). — 4 M.	Gare d'Orléans: P, T; T M, S 4, 9. — Halle aux Vins: G, I, K, U, Z; T L. — Pl. St-Michel: I, J, L, Q, A I; T G, H, Q.
A F. *Panthéon-Place Courcelles* (Pl. D E 5 & A 1). — 4¾ M.	R. Soufflot: J; T G, Q. — Odéon: H, Z. — St-Sulpice: L, Q; T A C. — R. d. Sts-Pères, 78: V, A G; T A C. — Boul. St-Germ., 207: X; T L, M. — Boul. St-Germ., 225: Y, A D; T L, M. — Concorde: C bis, A H; T A, B, J, M, A B. — Madel.: A, D, E, X, A B, A C; T N D, N E. — St-Augustin: B; T N, N, A B, N B, N C. — Boul. d. Courc.: T D, P.
A G. *Porte de Versailles-Louvre* (Pl. A 6 & D 3). — 3¾ M.	R. d. Vaugir.: Z. — R. d. Sèvres: V, X; T A C. — R. d. Sts-Pères, 78: V, A F, A H; T A C. — St-Germ.-des-Prés: H, L, O, V, A D; T L, M, S 1, 2. — Quai d. Tuil.: H, Y; T A, B, J, A B. — Pal.-Roy.: C, D, G, H, R, Y, A I. — Louvre: D, G, I, N, R, A I; T C, F, K.

List of the Tramway Lines.

(Comp. the following Tables and Plan, and p. 21 of the Handbook.)

Lines	Offices and 'Correspondances'
AH. *Grenelle (Javel, Gare St-Lazare* (Pl. A 5 & C 2). — 4 M.	Av. Duquesne: Y, AD, TS 3, 5. — Pont de la Concorde: AF; TL. — Concorde: C^{bis}, AC, AF; TA, B, M, AB. — Madeleine: D, E, X, AB, AC, AF; TNAB, NB, NC, ND, NE. — St-Lazare: B, F, X, AI; TND, NE.
AI. *Gare St-Lazare-Place St-Michel* (Pl. C 2 & D 4). — 2 M.	Gare: B, F, X; TND, NE. — Pal.-Roy.: C, D, G, H, R, Y, AG. — Louvre: D, I, N, V, AG; TA, B, C, F, J, K, AB. — Châtelet: C, G, J, K, O, Q, R, AD; TC, G, H, K, Q, X, Z, S 6, 7, 8. — Pl. St-Michel: I, J, L, Q, AE; TG, H, Q.
AJ. *Parc Monceau-la Villette* (Pl. B 2 & G 1). — 4 M.	Parc: TD, P, NAB, NB, NC. — R. Legendre: F. — Pl. d. Batignolles: G. — R. Ordener: J. — Boul. Barbès: TI. — R. de la Chapelle: TH, Z.
TA. *Louvre-St-Cloud* (s. Pl. D 4 & A 4). 6¼ M. — 50 & 35 c.	Louvre: C, D, G, I, N, R, V, AI; TC, F, K. — Quai des Tuil.: H, Y, AG. — Concorde: C^{bis}, AC, AF, AH. — Alma: A; TJ, M. — Pont de Grenelle: TAC.
TB. *Louvre-Sèvres.*	7 M. — 50 & 35 c. — As TA.
TC. *Louvre-Vincennes* (Pl. D 4 & H 5). — 5¼ M. — 40 & 20 c.	Louvre: C, D, G, I, N, R, V, AG, AI; TA, B, F, J, K, AB. — Châtelet: C, G, J, K, O, R, AD, AI; TG, H, Q, X, Z, S 6, 7, 8. — Quai Hôt. de V.: T. — Bastille: E, F, P, R, Z; TI, K, L, X, Y, S 10. — Pl. d. l. Nat.: TE, F, X, Y, S 9.
TD. *Etoile-la Villette* (Pl. A 2 & F 1). — 3¾ M.	Etoile: C, AB; TN, P, NA, S 3. — Ternes: D. — Boul. d. Courcelles, 98: AF. — Parc Monc.: AJ; TN AB, NB, NC. — Boul. d. Batign.; F. — Pl. Clichy: G, H: TND, NE. — Pl. Pigalle: I. — R. Rochech.: J. — Boul. Magenta: TI. — Pl. d. l. Chap.: TH, Z, NF. — Boul. d. l. Villette: L, M, AC; TE, V, NG, NH.
TE. *La Villette-Place de la Nation* (Pl. F 1 & H 5). — 3 M.	La Villette: L, M, AC; TD, P, V, NG, NH. — Boul. d. Belleville: N. — Ménilmont.: O. — Père-Lach.: P. — Pl. d. l. Nation: TC, F, U, X, S 9.
TF. *Cours de Vincennes-Louvre* (Pl. H 5 & D 4). — 4 M.	Pl. d. l. Nation: TC, E, U, X, S 9. — R. d. l. Roquette: P. — R. Oberkampf: O. — Pl. d. l. Républ.: E, N, U, AD; TI, NG, NH. — Boul. Sébastop., 77: D; TG, H, Z. — Halles: D, F, J; TQ. — Louvre: C, D, G, I, N, R, V, AG, AI; TA, B, C, J, K, AB.
TG. *Montrouge-Gare de l'Est* (Pl. CD 6 & E 2). — 4 M.	Av. d'Orléans: TS 1. — Observat.: TS 4. — R. Soufflot: J, AF; TQ. — Cluny: J, L, Q; TH, L, M, Q. — Pl. St-Michel: I, J, L, Q, AE, AI; TQ. — Châtelet: C, G, J, K, O, Q, R, AD, AI; TC, H, K, Q, X, Z, S 6, 7, 8. — R. d. Turbigo: D; TF. — Boul. St-Denis: E, L, M, N, T, Y. — Gare: B, L, M; TH, I, Z, NG, NH.
TH. *La Chapelle-Square Monge* (Pl. E 1 & E 5). — 4 M.	R. d. la Chap.: AJ; TZ. — Pl. d. l. Chap.: TD, P, NF. — Gare d. l'Est: B, L, M; TG, I, NG, NH. — Boul. St-Denis, R. d. Turbigo, Châtelet, Pl. St-Michel, & Cluny, as TG. — Sq. Monge: Z.
TI. *Porte de Clignancourt-Bastille* (Pl. E 1 & F 4). — 4¼ M.	R. Ordener: AJ. — Boul. d. l. Chap.: TD, P. — Gare du Nord: K, V, AC; TV. — Gare d. l'Est: B, L, M; TG, H, Z. — Pl. d. l. Républ.: E, N, U, AD; TF, Y, NG, NH. — R. Oberkampf: O. — Bastille: F, P, R, Z; TC, K, L, X, Z; TS 4, 10.
TJ. *Louvre-Passy* (Pl. D 4 & A 4). — 3¼ M.	Louvre: C, D, G, I, N, R, V, AI; TC, F, K. — Quai des Tuil.: H, Y, AG. — Concorde: AC, AF, AH. —

Lines	Offices and 'Correspondances'
	Alma: A; TA, B, M, AB, S 3. — Pl. d. Passy: A, AB. — Muette: TN.
TK. *Louvre-Charenton* (Pl. D 4 & G 6). — 5¼ M.	Louvre: C, D, G, I, N, R, V, AG, AI; TA, B, C, F, J, AB. — Châtelet: C, G, J, K, O, Q, R, AD, AI; TG, H, Q, X, Z, S 6, 7, 8. — R. Bourg-Tibourg: T. — Bastille: E, F, P, R, Z; TC, I, L, X, Y, S 4, 10. — Pl. Mazas: TM. — Pont de Bercy: TU.
TL. *Bastille-Pont de l'Alma* (Pl. F 4 & B 3). — 3½ M.	Bast.: E, F, P, R, Z; TC, I, K, X, Y, S 4, 10. — Halle aux Vins: G, I, K, T, U, Z, AE; TM. — Pl. Maubert: I; TS 6, 7, 8. — Cluny: J, L, Q; TG, H, Q. — St-Germ.-d.-Pr.: H, L, O, V, AD, AG; TS 1, 2. — R. du Bac: X, AF; TM. — R. Bellechasse, Y, AF; TM.
TM. *Gare de Lyon-Place de l'Alma* (Pl. G 5 & B 3). — 4 M.	Gare de Lyon: R. — Pl. Mazas: TK. — Gare d'Orl.: P, T, AE; TS 4, 9. — Then as TL: and Pl. de la Concorde C^bis, AC, AF, AH; Pl. de l'Alma A; TA, B, J, AB.
TN. *Rue Taitbout-la Muette* (Pl. D 2 & A 4). — 4 M.	Opera: TV. — R. de Rome: TND, NE. — St-Augustin: B, AF; TNAB, NB, NC. — Faub. St-Honoré: D, AB. — Etoile: C, AB; TD, P, NAB, S 3. — Trocadéro: A, B; TP. — Av. St-Martin: AB. — Muette: TJ.
TO. *Auteuil-Boulogne.*	1¾ M. — 15 & 10 c. — Egl. de Boul.: TR.
TP. *Trocadéro-la Villette* (Pl. A 3 & G 2).	4¾ M. — Trocadéro: A, B; TN. — Etoile: TD, thence as TO.
TP^bis. *Trocadéro-Pl. Pigalle.* — 3¼ M.	As TP as far as Pl. Pigalle (Pl. D 1).
TQ. *Halles-Porte d'Ivry* (omnib.; Pl. E 3 & E F 6). — 3½ M.	Halles: D, F, J; TF. — Châtelet: C, G, J, K, O, Q, R, AD, AI; TC, G, H, K, X, Z, S 6, 7, 8. — Pl. St-Michel: I, J, L, Q, AE, AI; TG, H. — Cluny: J, L, Q; TG, H, L, M. — R. Soufflot: J, AF; TG. — R. Cl.-Bernard: U. — Gobelins: K; TS 4, 6, 7, 8. — Pl. d'Italie: P; TU, S 6, 7, 8.
TR. *Boulogne-Les Moulineaux.*	1¾ M. — 15 & 10 c. — Egl. de Boul.: TO.
TS. *Charenton-Créteil.*	3 M. — 15 & 10 c.
TU. *Gare de Sceaux-Place de la Nation* (Pl. D 6 & H 4).	Boul. St-Jacques: J. — Pl. d'Italie: P; TQ, S 6, 7, 8. — Pont de Bercy: TK. — R. de Charenton: TY. — Pl. de la Nation: TC, E, F, X.
TV. *Opéra-Pantin* (Pl. CD 2 & GH 1). — 45 & 25 c.	Opéra: TN. — Sq. Montholon: B, J, T, AC. — Gare du Nord: K, V, AC; TI. — Boul. de la Villette: L, M, AC; TD, E, P, NG.
TX. *Châtelet-Montreuil* (Pl. E 4 & H 4). — 2½ M. — 45 & 40 c.	Châtelet (Av. Victoria): C, G, I, K, O, Q, R, AD, AI; TC, G, H, K, Q, Z, S 6, 7, 8. — R. Bourg-Tibourg: T; TK. — Bastille: E, F, P, R, Z; TC, I, K, L, Y, S 4, 10. — R. Crozatier: TY. — Pl. de la Nation: TC, E, F, U, S 9.
TY. *Place de la République-Charenton* (Pl. F 4 & H 6). — 40 & 20 c.	Pl. de la République: N, U, AD; TF, I, NG, NH. — Boul. des Filles-du-Calv.: D, O. — Bastille: E, F, P, R, Z; TC, I, K, L, X, S 4, 10. — R. Crozatier: TX. — R. de Charenton: TU.
TZ. *Châtelet-St-Denis* (Pl. E 4 & E 1). — — 60 & 30 c.	Châtelet: K, O, Q, R, AD, AI; TC, G, H, K, Q, X, S 6, 7, 8. — R. de Turbigo: D, C, G, J, K; TF. — Boul. St-Denis: E, L, M, N, T, Y. — Boul. de Strasb.: B, L, M; TG, I, NG, NH. — Pl. de la Chap.: TD, P. — R. de la Chap.: AJ; TH.
TAB. *Louvre-Versailles.*	12 M. — 1 fr. & 85 c. — Same 'correspondances' as TA and TB.

Lines	Offices and 'Correspondances'
TAC. *Auteuil-St-Sulpice* (Pl. A 5 & D 4). — 4 M.	Auteuil: A. — Pont de Gren.: TA, B, AB. — Pl. Cambronne: Z. — R. de Sevres: V, X, AG. — R. d. Sts-Peres, 78: V, AF, AG. — St-Sulp.: L, H, Q, AF.
TAD. *St-Augustin-Cours de Vincennes* (Pl. C 2 & H 5).	Concorde: AC, AF, AH. — St. Germ. des Prés: H, L, O, V, AG; TS 1, 2.
TNA. *Etoile-Courbevoie (Suresnes).* — 2 M. — 40 & 20 c.	Etoile: AB, C^{bis}; TD, N, P, S 3. — *From Courbevoie to Suresnes:* 1$^3/_4$ M.; 20 & 10 c.
TNAB. *Madeleine-Courbevoie* (Pont de Neuilly). — 4 M. 50 & 25 c., Sun. & holid. 15 & 10 c. more.	Madel.: A, D, E, X, AB, AC, AH; TND, NE. — St-Augustin: B, AF; TN. — Parc Monceau: AJ; TD, P.
TNB. *Mad.-Courbevoie* (Neuilly, Pont de la Jatte). — 2$^3/_4$ M. 55 & 30 c.	
TNC. *Mad.-Levallois-Perret.* — 2$^1/_2$ M. 50 & 25 c.	
TND & E. *Madeleine-Asnières-Gennevilliers & St-Ouen-St-Denis.*	Madeleine: A, D, E, X, AB, AC, AF, AH; TNAB, NB, NC, ND^{bis}, NE. — St-Augustin: B, F, X, AI; TN. — P. Clichy: G, H; TD, PNE. — 5: 50 & 25 c., 60 & 30 c. — 6: 40 & 20 c., 60 & 30 c.
TND^{bis} or **TND^a.** *Madel.-Asnières.* — 50 & 25 c.	Same 'correspondances' as TND as far as the Boul. Haussmann.
TNF. *Opéra-St-Denis.*	R. d. Châteaudun: B, H, I, AC. — Pl. d. l. Chapelle: TD, H, P. — 60 & 30 c.
TNG & H. *Place de la Républ.-Aubervilliers & Pantin.*	Pl. d. l. Républ.: E, N, U, AD; TF, I, Y. — Boul. d. l. Villette: L, M, AC; TD, E, P, V, NH. — 9: 50 & 25 c. — 10: 45 & 25 c.
TS 1 & 2. *St-Germ.-des-Prés-Montrouge-Châtillon-Fontenay-aux-Roses & St-Germ.-des-Prés-Clamart.*	St-Germ.: H, L, O, V, AD, AG; TL, M. — Montparnasse: O; TS 2, 3, 4. — Av. d'Orl.: TG (only for TS 1). — 1: 40 & 20 c., 60 & 35 c. — 2: 60 & 30.
TS 3. *Etoile-Montparnasse.*	Etoile: C, AB; TD, N, P, NA. — Alma: A; TJ, M. — Ecole-Milit.: Y, AD; TS 5. — Montparn.: O; TS 1, 2, 4. — 30 & 15 c.
TS 4. *Montparnasse-Bastille.*	Montp.: O; TS 1, 2, 3. — Observat.: TG. — Gobelins: K; TQ, S 6, 7, 8. — Gare d'Orl.: P, T, AE; TM, S 9. — Bastille: E, F, P, R, Z; TI, K, L, S 10. — 30 & 15 c.
TS 5. *Avenue d'Antin-Vanves.*	Av. de la Motte-Piquet: Y, AD; TS 3. — 40 & 20 c.
TS 6. *Châtelet-Vitry-Choisy le Roi.*	Châtelet: C, G, J, K, O, Q, R, AD, AI; TC, G, H, K, Q, X, Z. — Pl. Maubert: I, TL; M, S 8. — Boul. St-Marcel: K; TQ, S 4. — Pl. d'Italie: P; TQ, U, S 7, 8. — 6: 50 & 30, 65 & 40 c. — 7: 50 & 25 c.
TS 7. *Châtelet-Ivry.*	
TS 8. *Châtelet-Villejuif-Bicêtre.*	Same 'correspondances' as the preceding line. — 40 & 25, 50 & 30 c.
TS 9. *Gare d'Orléans-Place de la Nation.*	Gare: P, T, AE; TM, S 4. — Pl. Daumesnil: TS 10. — Pl. d. l. Nation: TC, E, F, X. — 30 & 15 c.
TS 10. *Bastille-Charenton.*	Bastille: E, F, P, R, Z; TI, K, L, X, Y, S 4. — Pl. Daumesnil: TS 9. — 50 & 25 c.

River Steamboats.

(Comp. p. 22 of the Handbook and the annexed Plan.)

Charenton-Auteuil. I. 10 or 15c.; II. 10 or 20c.; I. & II. 20 or 25c.	Bank	**Pont d'Aust.-Aut.** (10 c.; Sun. and holidays, 40 c.)	Bank	**Pont-Roy.-Suresnes.** (20c.; Sun. and holidays, 40 c.)	Bank
I.					
CHARENTON (p. 292)	r.				
Alfortville (p. 292)	l.				
Les Carrières	r.				
Quai d'Ivry	l.				
Magasins généraux	r.				
Pont National	r.				
Pont de Tolbiac	l.				
Pont de Bercy	r.				
Pont d'Austerlitz	l.				
II.					
PONT D'AUSTERLITZ	r.	PONT D'AUSTERLITZ	l.		
Jardin des Plantes	l.	Jardin des Plantes			
Pont de la Tournelle	l.	*Pont Sully*			
Boul. St. Germain		Boulev. Henri IV (p. 71)	île		
Hôtel de Ville (p. 64)	r.	*Pont St-Louis*			
Pont-Neuf (p. 218)	l.	Ile St-Louis (p. 222)	île		
Pal. de Just. (p. 214)		*Châtelet*			
Pont des Sts-Pères	l.	*Quai du Louvre*	r.		
Ecole des Beaux-Arts (p. 241)		Louvre (p. 85)	r.		
Pont-Royal (p. 262)	l.	*Pont-Royal* (p. 262)	r.	PONT-ROYAL (p. 262)	r.
Rue du Bac (p. 262)		Tuileries (p. 147)		Tuileries (p. 147)	
Pont de la Concorde	l.	*Pont de la Concorde*	r.	*Pont de la Concorde*	r.
Chambre des Dép. (p. 263)		Place de la Conc. (p. 81), Champs Élysées (p. 150)		Place de la Conc. (p. 81)	
Pont des Invalides (p. 160)	l.	*Pont des Invalides*	r.		
Pont de l'Alma (p. 160)	l.	*Pont de l'Alma* (p. 160)	r.	*Pont de l'Alma* (p. 160)	r.
Avenue de Suffren	l.	*Trocadéro* (p. 162)	r.	Trocadéro (p. 162)	
Champ de Mars (p. 272)	l.	*Quay de Passy*			
Passerelle de Passy	île	Trocadéro (p. 162)	r.	*Quay de Passy*	r.
Pont de Grenelle	île	*Pont de Grenelle*	r.	Trocadéro (p. 162)	r.
Quai de Javel	l.	*La Galiote* (Auteuil)	r.		
Quai d'Auteuil	r.	AUTEUIL (*Point-du-Jour*)	r.		
POINT-DU-JOUR (p. 284)	l.				
				Billancourt	r.
				Bas-Meudon (p. 283)	l.
				Sèvres (p. 287)	l.
				Boulogne (p. 284)	r.
				St-Cloud (p. 284)	l.
				Longchamp (on race days; p. 157)	r.
				SURESNES (15 & 25 c. from St-Cl.; p. 282.	l.

Cab Tariff.

(Comp. also pp. 19-20 of the Handbook.)

Old Tariff (p. 19).

Within the City.	From 6 a. m. in summer *(31st March to 1st. Oct.)*, and from 7 a. m. in winter *(1st Oct. to 31st March)*, till 12.30 at night:		From 12.30 at night till 6 a. m. in summer *(31st March to 1st Oct.)*, and till 7 a. m. in winter *(1st Oct. to 31st March):*	
Cab hired in street:	*Per Drive*	*Per Hour*	*Per Drive*	*Per Hour*
	fr. c.	fr. c.	fr. c.	fr. c.
Ordinary Cabs for 2 pers.	1 50	2 —	2 25	2 50
Ordinary Cabs for 4 pers.	2 —	2 50	2 50	2 75
Omnibus for 6 pers. . . .	2 50	3 —	3 —	3 50

Beyond the Fortifications.	From 6 a. m. till 12.30 at night in summer, or from 6 a. m. till 10 p. m. in winter.	
	When the hirer returns to the town in the same cab:	When the hirer does not return, he must make additional payment of:
Cab hired in street:	*Per Hour*	*Return Money*
	fr. c.	fr. c.
Ordinary Cabs for 2 pers.	2 50	1 —
Ordinary Cabs for 4 pers.	2 75	1 —
Omnibus for 6 pers. . . .	3 —	2 —

New Tariff (p. 19).

In the City and adjacent Communes.	*Ordinary Cabs*		*Landaus & omn. with 6 pl.*
	2 places	*4 places*	
First Kilomètre or first 1/8 hr. (7 1/2 min.), when waiting or driving slowly at hirer's desire	— 75 c.	1 fr. —	1 fr. 25 c.
Each succeeding kil. or 1/8 hr.	— 25 c.	— 30 c.	— 40 c.
Extra payment at night, within the city (outside the city special agreement) .	— 50 c.	— 50 c.	— 50 c.
Extra payment on passing the fortifications, in either direction	— 50 c.	— 50 c.	— 50 c.
Extra payment when cab is discharged outside the fortifications	1 fr. —	1 fr. —	1 fr. —

Under the new tariff each cab is to be fitted with a *Compteur Horo-Kilométrique*, which will register in view of the hirer the distance traversed, the time of day, and the fare dne. Cabmen are bound to drive at the rate of not less than 8 kil. (5 M.) per hr. except when otherwise directed by the hirer. — There is no tariff-charge for drives beyond the fortifications at night; a special agreement should be made in each case.

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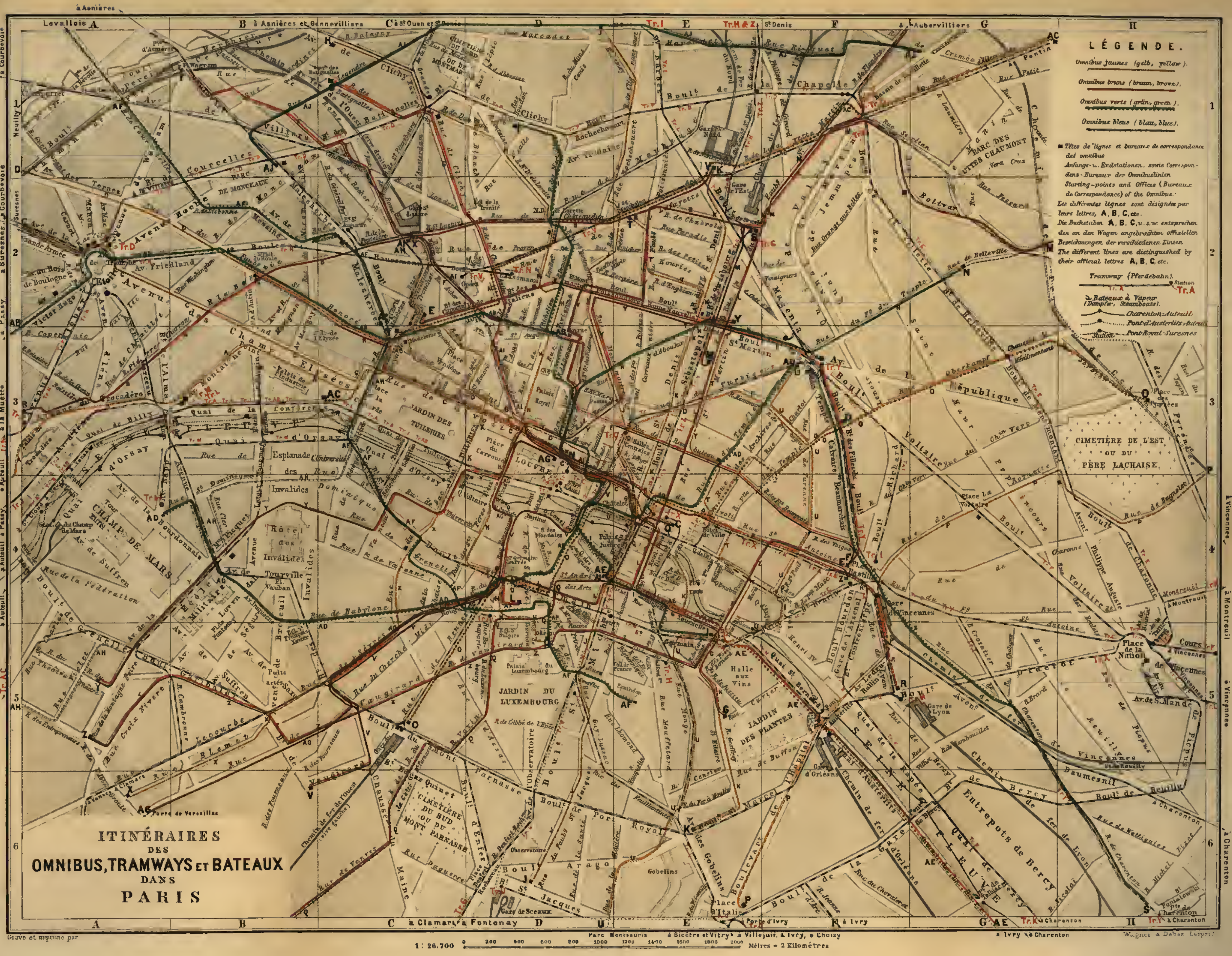
ITINÉRAIRES
DES
OMNIBUS, TRAMWAYS ET BATEAUX
DANS
PARIS
LÉGENDE.
Omnibus jaunes (gelb, yellow).
Omnibus bruns (braun, brown).
Omnibus verts (grün, green).
Omnibus bleus (blau, blue).
Têtes de lignes et bureaux de correspondance des omnibus
Anfangs- u. Endstationen, sowie Correspondens-Bureaux der Omnibuslinien
Starting-points and Offices (Bureaux de Correspondance) of the Omnibus.
Les différentes lignes sont désignées par leurs lettres, A, B, C, etc.
Die Buchstaben A, B, C, u. s. w. entsprechen den an den Wagen angebrachten offiziellen Bezeichnungen der verschiedenen Linien.
The different lines are distinguished by their official lettres A, B, C, etc.
Tramway (Pferdebahn).
Station
Tr. A
Bateaux à Vapeur (Dampfer, Steamboats).
Charenton-Auteuil
Pont d'Austerlitz-Auteuil
Pont Royal-Suresnes
Station
JARDIN DES TUILERIES
JARDIN DU LUXEMBOURG
JARDIN DES PLANTES
CIMETIÈRE DE L'EST OU DU PÈRE LACHAISE
CIMETIÈRE DU SUD OU DU MONT PARNASSE
CHAMP DE MARS
Hôtel des Invalides
PARC DES BUTTES CHAUMONT
PARC DE MONCEAUX
Entrepots de Bercy
Gare de Lyon
Gare d'Orléans
Gare de l'Est
Gare du Nord
Gare de Sceaux
Halle aux Vins
1 : 26.700
Mètres = 2 Kilomètres
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LEIPSIC: KARL BAEDEKER
1894.

CARTE ROUTIÈRE
de la
FRANCE.
Echelle 1 : 7000.000
0 50 100 150 200
Kilometres
Départements :
1 Nord
2 Pas-de-Calais
3 Somme
4 Seine-infér.
5 Oise
6 Aisne
7 Ardennes
8 Marne
9 Seine-et-Marne
10 Seine-et-Oise
11 Seine
12 Eure
LA MANCHE
OCÉAN ATLANTIQUE
ESPAGNE
ANGLETERRE
Méridien O de P

Wagner & Debes, Leipzig